

The Illustrated **LONDON NEWS**

OCTOBER 1983 £1.20

Sir Peter Carey

REVERSING BRITAIN'S DECLINE

Howard Sharron

FLIGHT OF THE FALASHAS

Stuart Arnold

LETTER FROM ZAMBIA

Sir Arthur Bryant

THE CHRISTIAN APPRENTICESHIP

Stuart Marshall

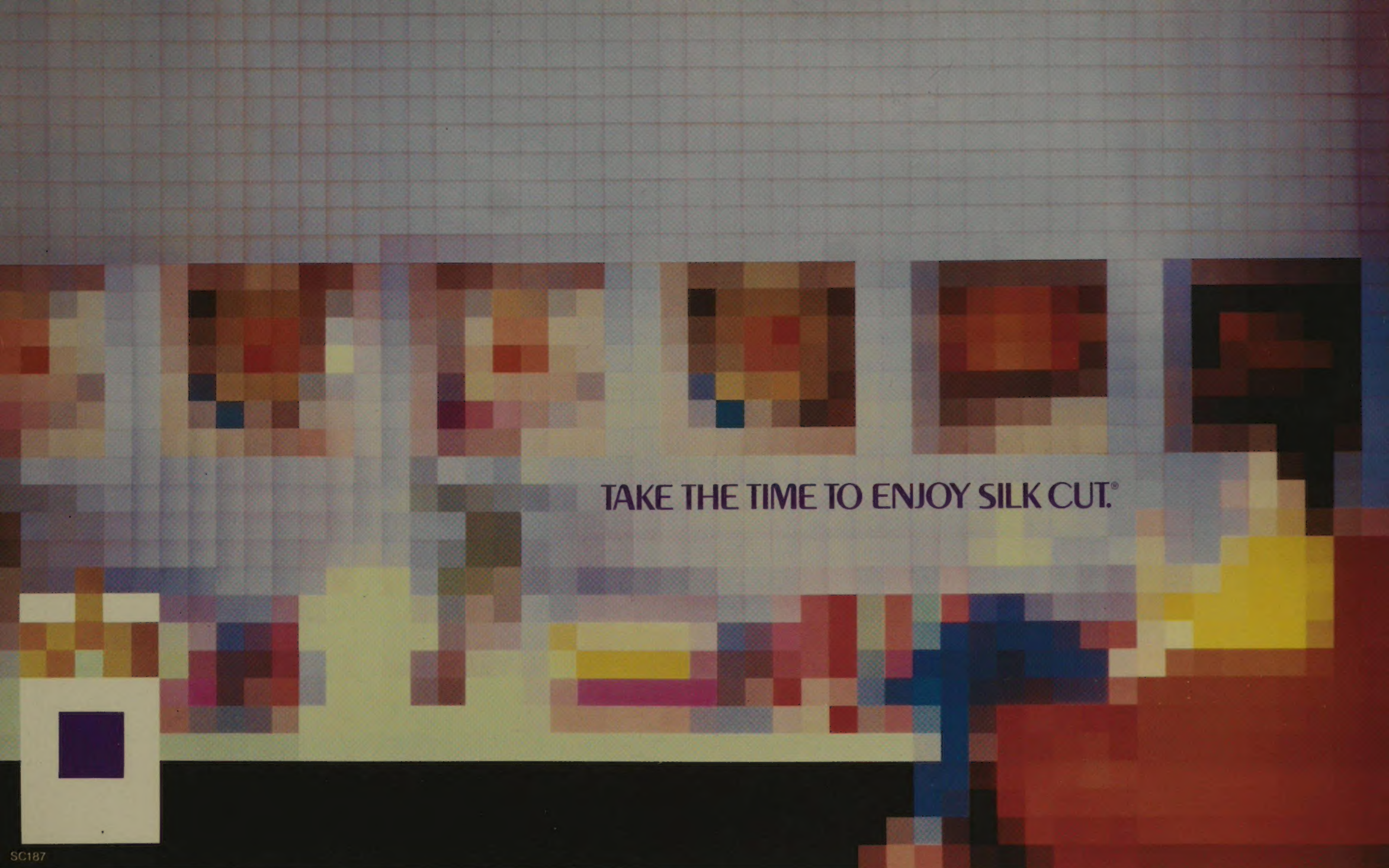
MOTORFAIR 1983



John Winton

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LONDON'S DOCKS**

Roger Stewart



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The Illustrated LONDON NEWS

Number 7023 Volume 271 October 1983



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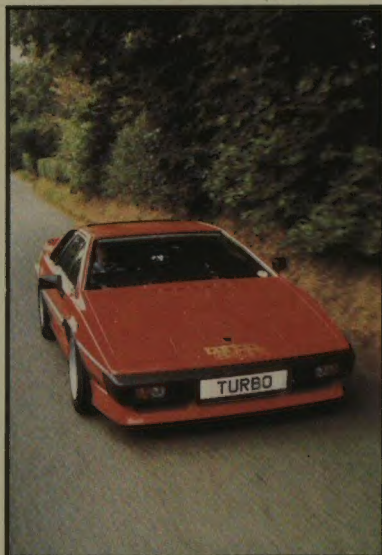
Sam Everton

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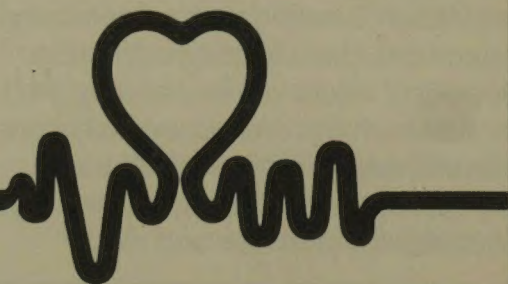
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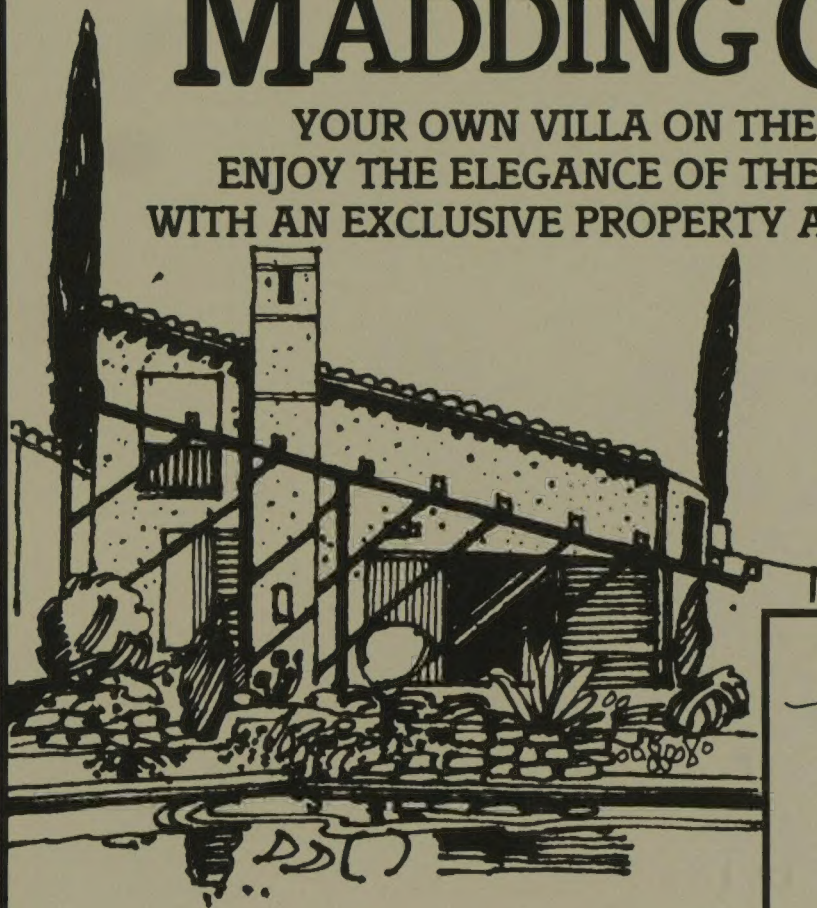
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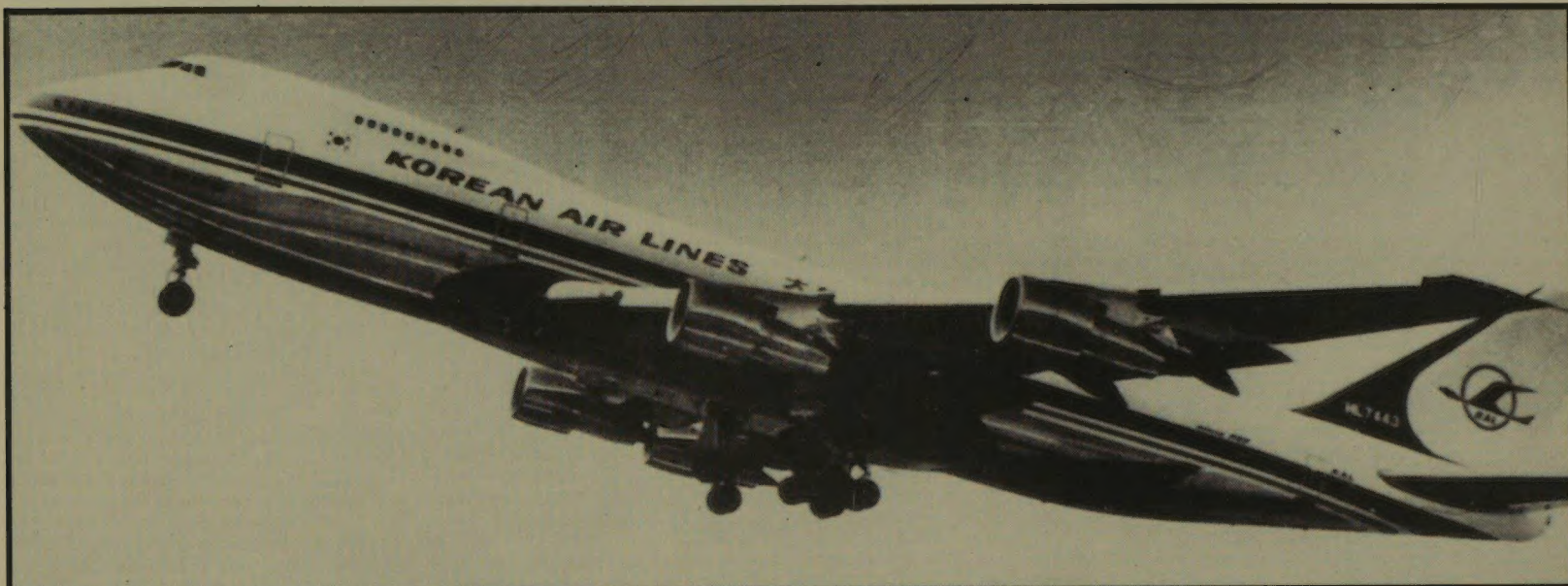
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The fate of KAL 007



The full truth about the shooting down by the Soviet Union of a South Korean civilian airliner with 269 people on board will probably never be known, though the bare facts are clear. The Boeing 747 jumbo jet, KAL flight 007, was flying in Soviet airspace well off its proper course *en route* from Anchorage to Seoul. It was intercepted by Soviet fighters, tracked by them for two and a half hours and finally shot down by an air-to-air missile after passing over the island of Sakhalin. There were no survivors. Some details of how this happened were gradually and grudgingly revealed by the Soviet authorities, but there are many questions they have refused to answer, either to their own people or to the rest of the world, and there has been no suggestion from Soviet officialdom that any mistake was made or that anything was done that should not or need not have been done.

The aircraft was shot down because its presence there could not be explained (though there is no evidence to suggest that, in the two and a half hours while the airliner was in their view, the Soviets made any attempt to seek an explanation). The conclusion must therefore be that in the Soviet view such action was quite justified, even if the loss of life was regrettable, and that in similar circumstances in the future the same thing might happen again. Thus is exposed the fear and suspicion upon which Soviet authority is currently based, and the gulf that has grown up between it and most of the world about what is acceptable international behaviour.

Off-course airliners are not normally shot down in other parts of the world and when occasional disasters have occurred, as over Sinai in 1973 when the Israelis shot down a Libyan airliner and in 1955 when an Israeli airliner was shot down over Bulgaria, they have been ack-

A Boeing 747 airliner of Korean Air Lines, similar to that shot down by the Soviet Union.

nnowledged as such and apologies and compensation paid. In peacetime the idea that nations have the right to shoot down anything that moves above their territory is unacceptable, and somehow the international community will have to get this message across to the Soviet leaders.

It will not be easy. In the week following the destruction of the Korean airliner the Soviet authorities offered several contradictory explanations of what had happened, after first denying all knowledge of it. The prime defence put forward, and embellished almost every day, was that the airliner was assumed to be on a spying mission. In an age of sophisticated space satellites and specialist American intelligence aircraft (which at one point the Russians suggested looked like Boeing jumbo jets, which they do not), it is unlikely that a commercial airliner with hundreds of civilians on board would be sent on a spying mission, and remain resolutely on a wrong course for two and a half hours after being spotted. And even if the unlikely hypothesis that it had hidden cameras or a spy on board is accepted, would this justify killing innocent people? To most of the world the answer would be no. In Russia the answer is, unhappily, yes.

The Soviet Union expects to be attacked, and in defence of its territory the Soviet authorities can justify almost any action. Perhaps the most revealing illustration of current Russian paranoia about its vulnerability came in the comment of a pilot of one of the fighters that tracked the airliner before shooting it down: "I was always confident that it was an intruder aircraft flying on a real spying mission," he said, "or that it was carrying a bomb that might

perhaps fall on my house." The island of Sakhalin lies in a sensitive area so far as the Soviet Union is concerned, but it would be wrong to assume that this wholly explains the pilot's concern. The fact is that the experience of the last war and before, followed by more recent limited hostilities and the constant rhetoric of the cold war, have made the majority of Russians quick to respond to any suggestion of attack from without in any form, and it is on such fears that the Soviet leaders play when they justify such actions as the shooting down of the Korean airliner.

In spite of the difficulties the task for the rest of the world must be to ensure that such disasters do not happen again. Possibly the vehemence of the response, expressed by many countries through the United Nations and by acts such as those of airline pilots banning flights to Moscow, will have taken the Soviet leaders by surprise and will make them hesitate before initiating such action again. Certainly such trigger-happy activity does not fit well with their propaganda. But the world will want greater reassurance than such possible deterrence. Civil airline navigation techniques and communication equipment are evidently less reliable than was thought, and fail-safe mechanisms will need to be re-examined in the light of what went wrong on this occasion. Given the length of time that the airliner's presence was known about, why was there no attempt at communication between the Soviet authorities and those of the Korean airline, or the Korean, Japanese or (if the aircraft was genuinely thought to be 'spying for the Americans') the United States governments? Has the hot line frozen up? The fate of KAL 007 has tragically dramatized the inadequacies of international safeguards against potential disasters, and in a nuclear age such inadequacies are not tolerable.

Oct 83

Monday, August 8

After a coup in Guatemala General Efraim Rios Montt was overthrown and General Oscar Humberto Mejia Victores, the former Defence Minister, was sworn in as national leader.

The *Financial Times* resumed publication after a nine-week strike.

The curfew imposed in Sri Lanka during recent race riots was lifted.

Tuesday, August 9

After a shooting incident in West Belfast in which a 23-year-old man, Thomas Reilly, was shot dead, a soldier of an Army foot patrol was charged with murder. 65 people, including an American member of Noraid (Irish American Northern Aid Committee), were arrested after riots marking the 12th anniversary of internment in Northern Ireland.

In the first half of 1983 British Rail made a profit of £5 million, compared with a loss of £81 million for the same period last year.

Wednesday, August 10

The death toll in the Sri Lanka riots rose to 350.

Thursday, August 11

The northern outpost of Chad, Faya-Largeau, fell to Libyan troops. Further French paratroops and fighter bombers were drafted into Chad, bringing the number of troops there to about 3,000 by August 18.

British Leyland dismissed 13 alleged political activists who were said to have given false information on their job application forms in order to infiltrate union positions at the Cowley plant. The dismissed workers' appeals were rejected.

The Mermaid Theatre, Puddle Dock, founded by Lord Miles in 1959 and refurbished in 1981, was put up for sale.

Friday, August 12

In Chile 17 people were killed, 100 wounded and 700 arrested in a 24-hour protest organized by the opposition against the régime of President Pinochet.

Police at Le Havre, Normandy, seized arms and ammunition hidden in a false tank in an Irish-registered lorry and arrested two Frenchmen and a man from Co Louth in Northern Ireland. The arms were believed to have been destined for the Provisional IRA.

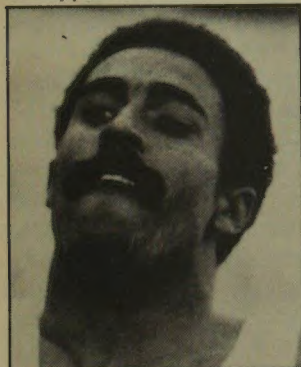
Argentina agreed to free British assets which had been frozen during the Falklands conflict.

Britain's annual inflation rate rose to 4.2 per cent in July.

Sunday, August 14

In Poland workers at the Gdansk shipyards marked the third anniversary of the birth of the outlawed union Solidarity with marches and leaflets calling on the authorities to start talks with Lech Walesa, the union's leader, threatening a 10-day go-slow if this were not done.

The Pope arrived in Lourdes for a two-day pastoral visit.



At the Helsinki Games Daley Thompson and Steve Cram won gold medals for Britain in the decathlon and in the 1,500 metres respectively.

Monday, August 15

Joshua Nkomo, the Zimbabwe opposition leader, flew home after five months of self-imposed exile in London. A motion had been moved to deprive him of his parliamentary seat because he had missed more than 21 consecutive days in the House of Assembly.

England won the third Test against New Zealand by 127 runs.

Tuesday, August 16

Angola conceded that the strategically important south-eastern town of Cangamba had fallen to South African troops brought in by helicopter after a two-week battle between Angolan forces and Unita guerrillas backed by South Africa.

Wednesday, August 17

The Australian financier Robert Holmes à Court was revealed to have built up his holding of Fleet Holding shares to 3 per cent, more than that of the chairman of the group, Lord Matthews. Fleet publishes the *Daily Express*, *Sunday Express* and *Daily Star* and owns the magazine group Morgan Grampian.

A fire at a biscuit factory at Bermondsey damaged adjoining rail track and signalling equipment. Charing Cross, Cannon Street and London Bridge stations were out of action for two days and about 150,000 commuters had to find other ways of getting to work.

Ira Gershwin, the lyric-writer brother of George Gershwin, died aged 86.

Thursday, August 18

Irish police rescued two relatives of a Belfast "supergrass" who were kidnapped 13 days earlier and held hostage in the Derryveagh mountains of Donegal by 10 Irish National Liberation Army terrorists. Six men were held for questioning after the rescue raid; two were arrested.

British Rail announced a five-year plan involving the closure of 1,900 miles of track and the loss of 17,000 jobs. BR's reliance on government subsidies was to be reduced by 25 per cent.

Trade union leaders had talks with the Secretary of State for Industry, Norman Tebbit, for the first time in 18 months. They discussed the issue of allowances to be made to youngsters on the Youth Training Scheme.

Five people were killed at Ayers Rock, Australia, when a lorry driver who had been refused a drink at the Inland Motel drove his 120-tonne lorry into the bar. He was charged with murder.

Sir Nikolaus Pevsner, the art historian and recorder of English architecture, died aged 81.

Friday, August 19

After seven and a half years' research treasure hunters claimed to have found the wreck of the Spanish frigate *Nuestra Señora de las Mercedes*, sunk in 1804 off the south coast of Portugal with silver coins on board estimated to be worth more than £100 million.

Sunday, August 21

The Filipino opposition leader Benigno Aquino, 50, was shot dead on arrival at Manila airport, in the Philippines, after three years of self-imposed exile. His alleged assassin was also shot dead by soldiers, but after demands for an independent inquiry a special commission was to investigate the murder.

Seven people were killed and 50 injured when a train from Galway ran into the rear of another from Tralee which had broken down near Kildare, about 40 miles from Dublin.

Richard Crane of Cumbria won the quadrathlon—a race that consists of swimming, walking, cycling and running. With his brother he completed a 2,100 mile run across the

Himalayas earlier this summer.

In the European three-day event championships in Switzerland Rachel Bayliss of Britain won the individual gold medal, beating the former holder, Lucinda Green, into second place.

Monday, August 22

Andrew Lloyd-Webber, the composer, announced he was to buy the Palace Theatre in London for £1.3 million from Sir Emile Littler.

Tuesday, August 23

Wladyslaw Hardek, the fugitive Solidarity leader, surrendered to the Polish police and read a prepared statement on television urging that further resistance was useless. The called-for go-slow, attempting to get the authorities to talk to Lech Walesa, was said to be having little effect.

The announcement by Pakistan President Zia ul-Haq of new constitutional procedures on August 12 was followed by a campaign of civil disobedience and violence, mainly in the Sind province, in protest against martial law. In the 10 days following the announcement the official death toll was put at 21, but was believed to be far higher.

The Pan American Games in Caracas were disrupted by a crackdown on the use of drugs and the introduction of new procedures for their detection. 11 weightlifters from nine different countries were stripped of their titles and medals after having been found to have taken anabolic steroids, and 13 American track and field athletes left the Games before their events were held.

Wednesday, August 24

Britain's visible trade deficit for July was £350 million; the estimated surplus on invisible trade was £250 million, leaving a net deficit of £100 million.

The Aviemore Centre ski resort in Scotland, owned by House of Fraser, was put up for sale for a price in excess of £3 million.

Thursday, August 25

The National Coal Board announced the immediate closure of two pits, Cardowan near Glasgow and Brynllw near Swansea, employing a total of 1,400 men who were to be given the choice of alternative jobs or generous redundancy terms.

One man was killed and 23 were injured in an explosion in the building housing the French Consulate in the Kurfürstendamm in West Berlin. The terrorist group the Armenian Secret Army for the Liberation of Armenia claimed responsibility.

The wife of Ulster "supergrass" Harry Kirkpatrick was released by the Irish National Liberation Army, who had held her prisoner for two months.

Adrian Moorhouse, 19, won a gold medal for Britain in the European swimming championships in Rome in the 200 metre breaststroke.

Friday, August 26

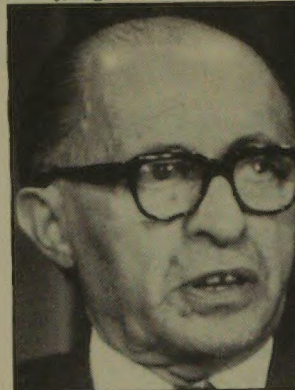
President Andropov of the Soviet Union offered to destroy a considerable number of Soviet SS20 missiles in European Russia, "to the level equal in number of missiles of Britain and France", provided the US did not deploy new missiles in Europe in December. The offer was made in advance of the resumption of the talks on arms reductions in Geneva on September 6.

A fire at the Paramount Studios in Hollywood destroyed sets, including the sound stage for *Star Trek III*.

Saturday, August 27

At least 31 people were killed and many others were missing in floods in France and the Spanish Basque area. Almost all communications were cut, £2.2 billion pounds worth of damage was caused and thousands of holiday-makers were trapped.

Sunday, August 28



The Prime Minister of Israel, Menachem Begin, 70, announced he was to resign as soon as a successor could be found.

Thieves stole jewelry worth more than £1 million from Fynning House, near Rogate in Sussex, owned by a member of the Jordanian royal family.

Monday, August 29

Two American marines were among 17 service personnel killed in a new outbreak of shelling and street battles in Beirut, as violence flared up between members of the Lebanese Army and Shia militiamen. After two days Lebanese troops regained control of West Beirut.

England won the fourth Test match against New Zealand at Trent Bridge by 165 runs, and the series by three matches to one.

Tuesday, August 30

Grundy Business Systems, manufacturers of the NewBrain micro-computer, announced they were to go into liquidation.

The space shuttle Challenger lifted off for its first nocturnal launch and with America's first black astronaut, Guion Bluford, as one of the crew.

Three separate bombs exploded in London, causing some damage but no injuries. Two appeared to be directed against the London office & home of Sir Philip Oppenheimer, the South African millionaire; the third exploded outside offices of the Bank Leumi, an Israeli finance house, in Woodstock Street, off Oxford Street.

Wednesday, August 31

A south Korean Boeing 747 jumbo jet airliner with 269 people on board was shot down by Soviet fighters over the north Pacific near the island of Sakhalin. The airliner had apparently strayed into Soviet air space and according to statements put out by Russian authorities had ignored warning shots and instructions to land at a Soviet airfield. All those on board the airliner were killed.

On the third anniversary of the Gdansk agreement in Poland supporters of the banned Solidarity union demonstrated in many of the country's towns and cities.

Six white Air Force officers in Zimbabwe, acquitted by a black judge of involvement in a sabotage plot, were immediately rearrested under emergency regulations. The British Government expressed its concern and asked for their speedy release.

Thursday, September 1

President Reagan ordered an amphibious force, including 1,600 US marines, to sail from Kenya to Lebanon following renewed fighting in the city of Beirut. Three French soldiers and two US marines from the international peacekeeping force had been killed in the fighting.

Senator Henry "Scoop" Jackson, twice a contestant for the American Democratic party presidential nomination, died of a heart attack. He was 71.

Friday, September 2

In Britain the number of adults out of work in August fell by 6,700 to 2,941,500.

A new chairman of British Rail was announced, to succeed Sir Peter Parker. He is Bob Reid, currently a vice-chairman of BR.

Sunday, September 4

The Israeli Army withdrew from the Chouf Mountains above Beirut in Lebanon, leaving rival Christian and Druze militia to battle for control of the area.

Monday, September 5

President Reagan denounced the Soviet Union's destruction of the South Korean airliner, and demanded an apology and compensation for the victim's families. During a television address he played taped recordings of the Russian pilot's conversations leading up to the shooting down of the airliner, and called on other countries to join with the US in inhibiting the activities of the Soviet airline Aeroflot. The tapes were played again on the following day at the United Nations when the Security Council met to consider the matter.

The US space shuttle Challenger, with a crew of five, landed in darkness at the Edwards Air Force Base in California after a six-day flight during which it orbited the earth 97 times.

The British yacht *Victory '83* was eliminated from the America's Cup after being beaten for the fourth time by the Australian yacht *Australia II*.

Tuesday, September 6

Druze militia overran the Christian mountain stronghold at Bhamdoun in Lebanon as fighting spread around the western perimeter of Beirut.

At the TUC conference in Blackpool moderates won two-thirds of the seats to the General Council.

Sir Peter Green announced that he would stand down as Chairman of Lloyd's at the end of the year.

Sales of new cars with the "A" registration prefix revealed a record 374,599 during August, and were 70,000 higher than the previous monthly record in Britain.

Wednesday, September 7

Pilots of British Airways imposed a boycott of flights to Moscow in protest at the shooting down of the South Korean airliner.

British Petroleum offered to sell 12½ per cent of its share in its North Sea Forties oilfield.

Thursday, September 8

Health authorities in Britain were instructed by the Social Services Secretary, Norman Fowler, to permit private contractors to tender for cleaning, catering and laundry in hospitals.

Friday, September 9

Two of six Air Force officers detained in Zimbabwe, Air Vice-Marshal Hugh Slater and Air Commodore Philip Pile, were released and deported to Britain. The other four remained in Chikurobi prison.

The Abbey National Building Society withdrew from the Building Societies Association agreement maintaining common interest levels.

Six RAF Buccaneer aircraft were flown to Cyprus to provide air support for the British contingent in the Lebanon peacekeeping force.

Saturday, September 10

John Vorster, Prime Minister of South Africa from 1966 to 1978, died in Cape Town hospital, aged 67.

Sunday, September 11

The Social Democratic Party, meeting in Salford, decided that it would not consider any merger with the Liberals for at least five years.

Jimmy Connors of the United States beat Ivan Lendl of Czechoslovakia to win the US Tennis Open.

Shot from the sky: All 269 people aboard a (South) Korean Airlines Boeing 747 were killed when it was shot down by a Soviet interceptor at 18.26 GMT on

August 31 near Sakhalin Island, part of the Soviet Union. The Kremlin reacted to western outrage by asserting that the plane had been on a spy mission.



A general view of the mass memorial service for the victims, who were of 13 nationalities. It was held in Seoul's national stadium on September 7.



Sisters of Lee Chul-Kyu, one of the lost passengers, weep at the announcement in Seoul on September 1 that the airliner had almost certainly been shot down.



KAL's head of equipment procurement, Suk Jin-Ku, examines a piece of the airliner's flight control surface found washed ashore at Sarubetsu, Japan.

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Lebanon's agony: US marines came under fire from Druze militia shells, top, and snipers, prompting Sgt Herman Lange, above, to prepare to return fire. The fighting followed Israel's military withdrawal, right, to a line south of the Awali river.



Rain in Spain: Freak storms in the Basque country caused severe floods in which at least 31 people were killed. In a main street of Bilbao cars were washed away.



Protest in Pakistan: Demonstrators cheer over the body of a policeman killed during an opposition campaign against the government's regime of martial law.



President Mobutu of Zaire, centre, who has sent some 2,500 paratroops to help President Hissene Habré of Chad, seen with the latter on a brief visit to N'djamena.



Coach crashes: Holidaymakers were killed and injured in two accidents involving coaches. Five died in Scotland, top, and three on the M4 near Swindon.

Conflict in Chad: Libya continued to send reinforcements to the former President Goukouni Oueddi's rebel forces, a member of which is seen below mingling happily with civilians in the northern stronghold of Faya Largeau. Below centre, captured rebel soldiers were paraded in the southern capital of N'djamena.



Assassination: Filipino security men remove the body of opposition leader Benigno Aquino, shot at Manila Airport on his return from three years in the USA.

WINDOW ON THE WORLD

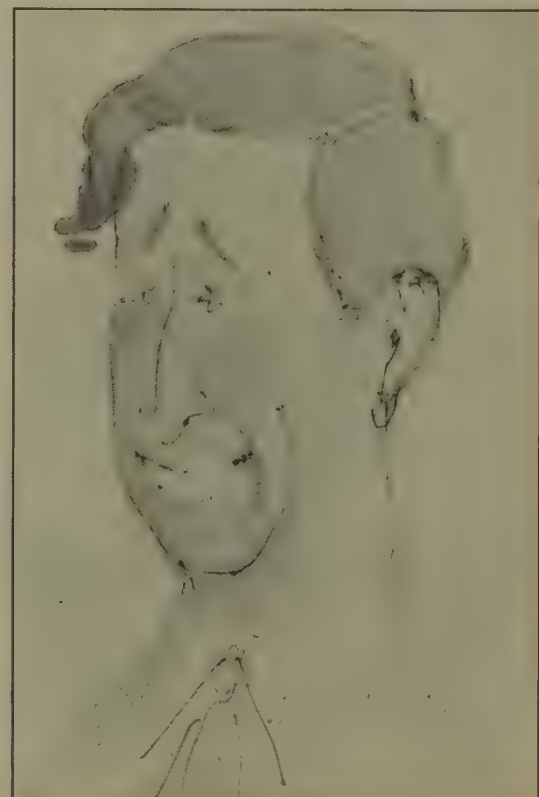
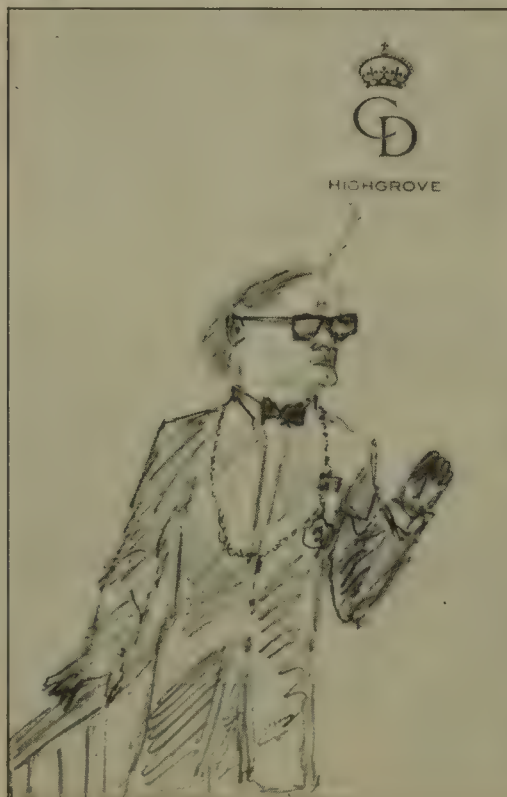
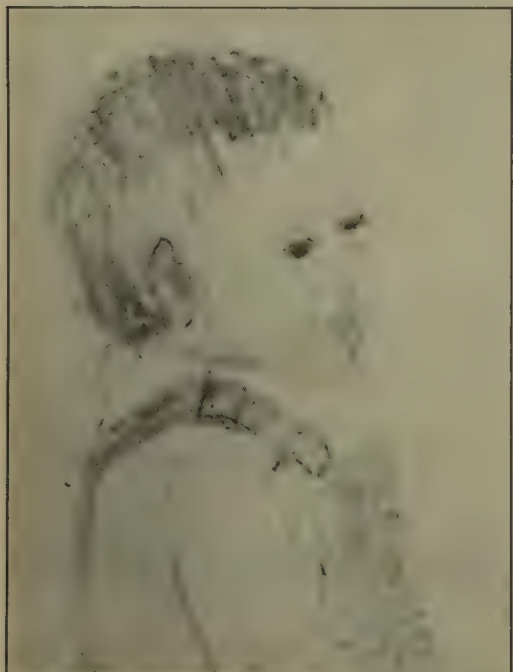
The royal family in Scotland: The Queen and her family spent their annual summer holiday at Balmoral, preceded by a cruise to Aberdeen in the Royal Yacht *Britannia*. The Prince and Princess of Wales and Prince William flew there independently.



The Queen, the Queen Mother, the Princess of Wales and Prince Charles at the Highland Games at Braemar.



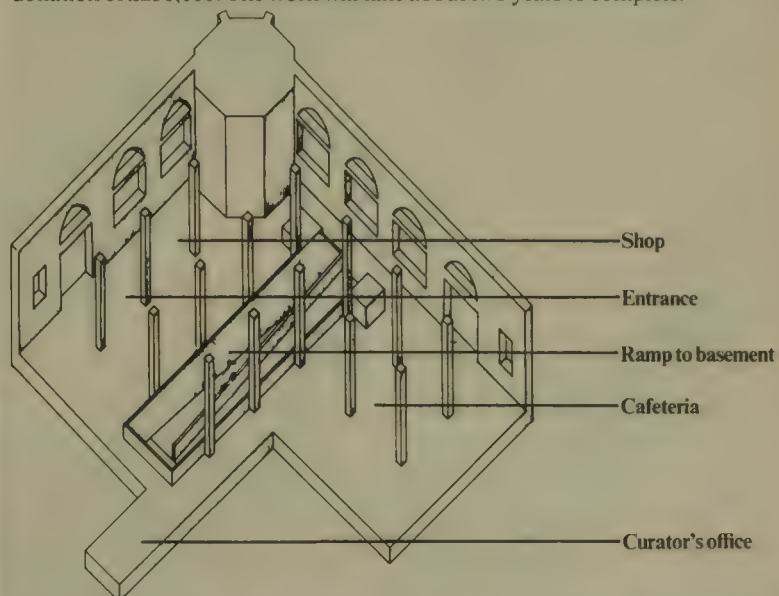
Princess Anne and her two-year-old daughter Zara leaving *Britannia* at Aberdeen. Prince William, above, at Aberdeen airport before the drive to Balmoral.



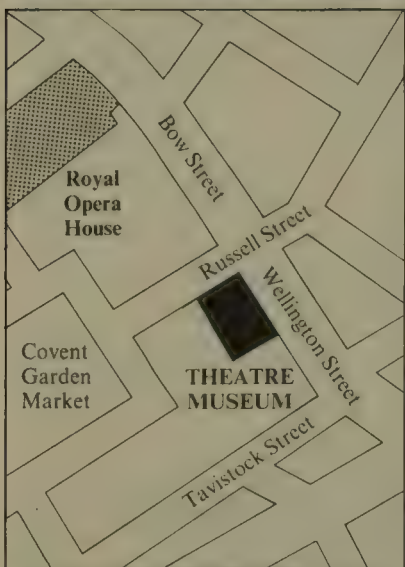
Famous impressions: Sketches of Prince William, above, by the Princess of Wales; Sir Hugh Casson, right, by the Prince of Wales; the Prince of Wales, far right, by Sir Hugh, in a book by MENCAP.



New Theatre Museum: Work is to begin shortly to convert the Flower Market at Covent Garden, left, as the new Theatre Museum. Built in 1871, the Flower Market is in a Conservation Area and most of it is a Listed Historic Building. The Museum, part of the Victoria and Albert Museum, will occupy an area of the ground floor and basement. It is being built with the aid of an anonymous donation of £250,000. The work will take about two years to complete.



Architect's plan of the ground-floor entrance area. The walls and ceilings will be decorated in the style of Venetian Baroque, giving a theatrical atmosphere.



Study collection

Main exhibition area

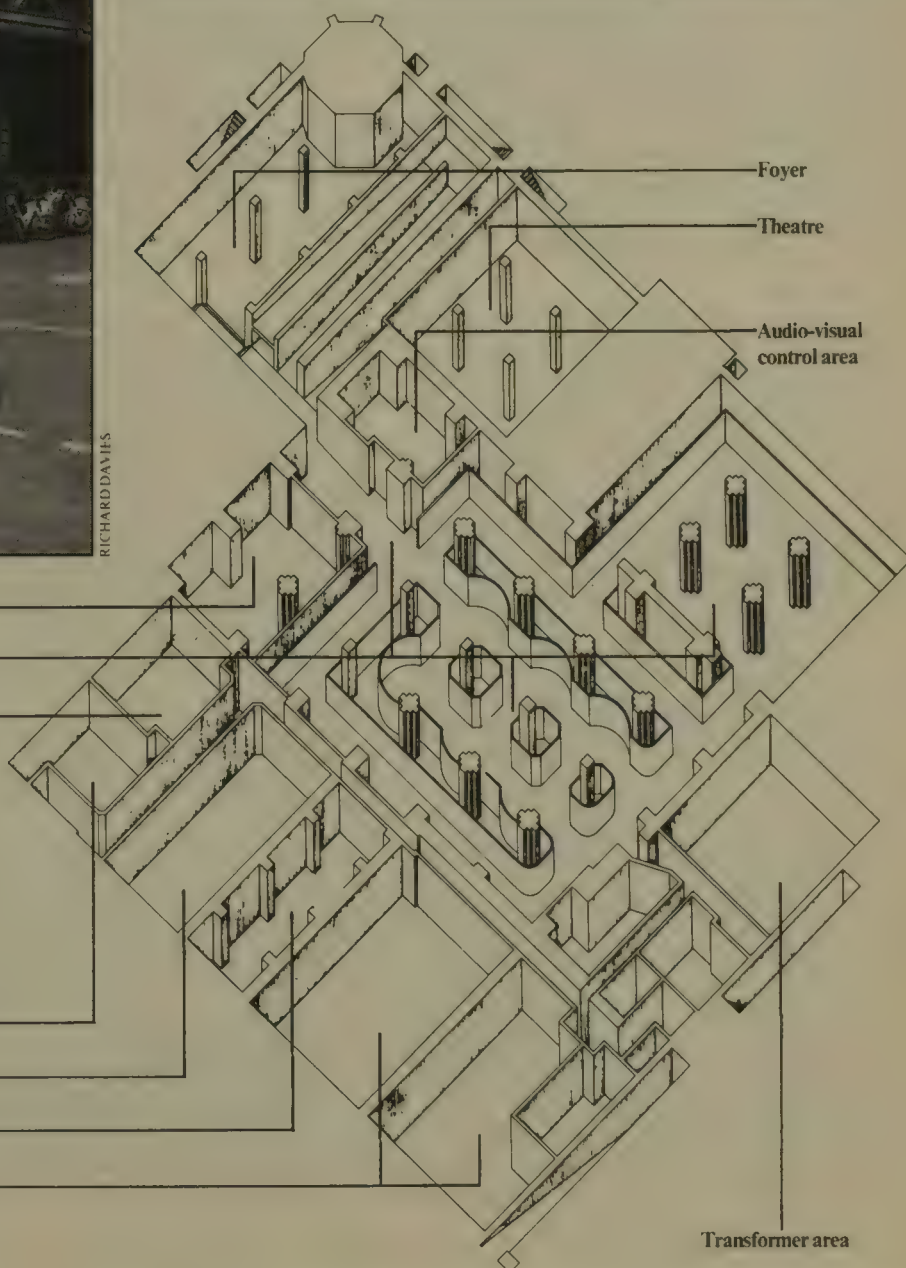
Costume store

Photographic studio

Office

Study area

Research collection



Right, visitors will descend by ramp to the basement which will embody, among its facilities, large exhibition areas and a theatre for seminars, conferences, films and live performances.



America's Cup trials: Dennis Conner's *Liberty*, above, was chosen by the New York Yacht Club to defend the Cup after she won the final trial races against *Courageous*.



Quadrathon victor: Richard Crane, 29, a geologist from Cumbria, was the winner of the first quadrathon, a new event involving a 2 mile sea swim, a 32 mile walk, a 100 mile bicycle ride and a 26 mile marathon.



Salmon return to the Thames: The first salmon to be taken from the Thames in 150 years was caught by Russell Doig at Chertsey Weir pool. He was awarded a trophy and a prize of £250 by the Thames Water authority whose anti-pollution measures, carried out for the past 20 years, have proved successful. They have been restocking the river with salmon since 1979. The one caught weighed 6lb 12oz.

The Christian apprenticeship

by Sir Arthur Bryant

A recent article in a Conservative national newspaper, the *Daily Telegraph*, drew attention to a plea by a distinguished historian for teaching history—a subject no longer, as in the past, regarded as an essential part of the educational curriculum—in our schools. This was subsequently criticized by another distinguished historian in another and Liberal national, *The Guardian*, on the ground that the Victorian values enshrined in 19th-century history teaching were not impartial ones, and that to understand our past we should turn to a much earlier period, that of the 17th century, when “there was an unprecedented ferment of popular discussion of every subject under the sun, in which people hitherto totally excluded from politics took an active part. Milton celebrated it in *Areopagitica*. Modern political theory dates from the Revolution, from the Levellers, from Winstanley, Hobbes, Harrington, Locke. The ideas of the 18th-century European enlightenment derive from them, and from Bacon and the Baconians, Boyle and Newton. Englishmen advocated communism before Frenchmen, Germans or Russians; it was appropriate that Marx should write *Capital* here.”

All this is true, but only partially true. The enduring beliefs and values on which most Britons base their beliefs and actions derive not from the 19th century or the 17th but, like our basic laws and institutions, from the Christian Middle Ages; from the time of our people's first conversion to Christianity some 1,300 years ago to the end of the old medieval polity with the discovery of the ocean trade routes to the Americas and the Golden East less than 500 years ago.

For by far the most important of Britain's many early invaders, for ever quarrelling with and oppressing one another, were those who some 1,300 years ago came armed only with a cross and the faith and courage that cross gave. From western Europe where, during the dark centuries of barbaric invasion after Rome's fall, Benedictine monks and Roman bishops had kept alive the message and teaching of Christ, and from missionary cells in Celtic Ireland and the western Scottish isles, a succession of heroic evangelists, taking their lives in their hands, converted a savage tribal people and their rulers to Christ's gentle creed of love and sacrifice, and to the revolutionary belief, inherent in Christianity, that every individual had a potential soul of equal value in the eyes of God. With those among whom they went, purseless and on foot, they left an image of the Good Shepherd giving his life for his sheep which was to run like a silver thread through our national tradition.

The most formative part of Britain's long history was that in which the national consciousness of its rival and quarrelling peoples grew out of the Christian Faith. History suggests that the normal political state of human society, as it evolved from the family and tribe, was either anarchy or despotism; either the kind of existence in which there was continual fear and danger of violent death, or an authority brutally imposed on the weak by the strong. Out of Christ's teaching arose a higher option for mankind: the creation of law and order and personal freedom through the exercise of Christian love. The central tenet of Christ's teaching was that, through such love, believing Christians could create a heaven, not only beyond the grave, but in this world as well. The rock on which the Church on earth rested was that love and trust between Christians were capable of creating islands of mutual endeavour and happiness which could mirror that greater and timeless happiness to be found through faith in the Heaven to come. “The Kingdom of Heaven,” Christ said, “is within you.”

On this belief Christian civilization was built. It was such cumulative works of faith and love which made islands of light in the great ocean of barbaric hatred, cruelty and darkness which had swept across Europe with the disintegration of imperial Rome, itself a cruel and conquering tyranny. Christian civilization in Britain grew out of barbarism because those who preached Christ's gospel of love to its savage tribesmen established centres of example where that gospel could be

put into practice and be seen to operate. Where Christian monks and missionaries made their settlements and lived and worked together in amity they were able to achieve advances in agriculture, in the arts and ways of living and, above all, in social and political organization—advances impossible in societies torn by perpetual strife, fear and mutual destruction. Everything that was educative and enduring in medieval Britain was the legacy of the Christian Church and its creed of creative love.

It was Christianity which taught barbarians to base their social relationships on something wider than tribe or kindred. In its quiet monasteries the Church began to teach the forgotten classical arts of writing and keeping records. It trained men who could show tribal rulers the means of governing peacefully and justly. It gave them clerics or “clerks” to reduce their chaotic affairs to order, draft laws and reckon accounts and taxes. For the way of life the Church preached called for a law-abiding world—one in which men made and kept promises instead of perpetually resorting to force. The “King's Peace” was a better basis for Christian relationships than violence and anarchy.

It was through the growth of this at first precarious Christian peace that the rulers of the evolving and warring kingdoms of England and Scotland and of the little Celtic principality of Wales were gradually able to establish a sense of national unity, later to become one under a common crown. In England, her strong line of Norman and Angevin kings, building on this

Christian peace, were able to implant in English minds a habit of feeling and acting together in national matters. By making the leaders of its formerly separatist provinces a responsible part of central royal government, they established a common law for the whole country and made respect for law a continuing English characteristic. In those germinating centuries between the Norman Conquest and the dethronement of Richard II, the essentials of our national society took shape—the Church, the Monarchy, the Common Law, the beginnings of Parliament and of that libertarian system which our forebears called Counsel and Consent and which was evolved, fought for and fashioned long before the constitutional struggles between Crown and Parliament in the 17th century—so much more familiar to Victorian and Edwardian historians and readers.

By far the most important element in our history has been the continuity of our Christian tradition. Through it Britain developed a polity in which the sanctity of the individual has counted for more than that of central authority and in which power, instead of being concentrated in a few hands, is distributed in those of many. The value set by her people on the freedom and sanctity of the individual, on justice and fair play, on mercy and tenderness towards the weak, their dislike of lawless violence and their capacity to tolerate, forgive and forget; have been, and still are, for all her past mistakes and faults, the most important factor in her national tradition and all derive from her long Christian apprenticeship.

100 years ago



The Criminal Museum at the Metropolitan Police Convict Office in Great Scotland Yard, Whitehall was illustrated in the *ILN* of October 13, 1883. It was open only to magistrates and criminal lawyers and housed “a grim-looking collection of historical deadly weapons, house-breaking implements, handcuffs . . . and various articles . . . used in the perpetration of crime”. The “Black Museum” is today at New Scotland Yard, Broadway, SW1, where it is used by trainee detectives.

FROM THE GLENS OF STRATHSPEY

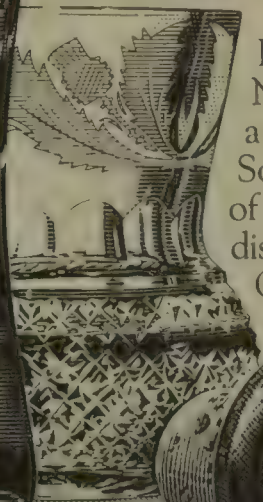


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Letter from Zambia

by Stuart Arnold



Zambia's President Kenneth Kaunda.

CAMERA PRESS

and though output fell marginally sales increased from 423,541 to 464,346 tons.

In the past few years the government has realized the importance of moving away as speedily as possible from its copper-dominated economy, and the aim has been to encourage agriculture production combined with import substitution in the industrial sector. Agriculture must be the key to the country's development, but this year's crop of maize, the principal food, was a disappointment because of the drought in the southern part of the country, and hard currency has had to be used for food imports. The country also suffers from a lack of fertilizers and imported machinery such as tractors and trucks.

Tobacco products and prospects for the dairy sector are brighter, though there is a lack of a strong middle management and adequate training. A \$513 million 10 year food programme has been launched by the government.

In mid-April the International Monetary Fund approved a \$228.4 million loan to Zambia which may be drawn down within the current 12 months. A further \$105 million was made available in May to alleviate the decline in the country's export earnings last year. Sadly Zambia had to negotiate with its creditors to gain more time for its official debt payments due this year and these are to be rescheduled over 10 years with a five-year period of grace. A programme is being drawn up for clearing the £375 million of commercial payments to suppliers and delays in dividend and profit remittance.

Politically President Kaunda has shown himself to be one of Africa's survivors. He heads a one-party state, and that party, the United National Independence Party (UNIP), and its leaders will inevitably be returned to power in the elections which are expected later this year, though this time there may be more opposition than usual. Stringent conditions imposed by the International Monet-

ary Fund for economic reasons have also aggravated the difficulties of the hard-pressed man in the street. He has to pay more for his basic commodities, and he has fewer imported goods to choose from, and this could have political repercussions.

A straw in the wind was last year's succession of organized strikes in the copper belt, when some union leaders were detained. The chairman of the Zambian Trade Union Congress, Frederick Chiluba, was among them. In time he may prove a strong political opponent for Kaunda. There is no doubting that trade-union power has increased significantly, and though the country is calmer now there is a feeling that the atmosphere could change.

Yet the visitor to Zambia will be pleasantly surprised as he arrives at Lusaka's international airport. There are taxis and hotel coaches to take him the 16 miles to the city centre, which is quiet and well organized. Lusaka is an attractive, well laid out modern capital which does not seem crowded in spite of a population of half a million. ZIMCO (Zambia Industrial and Mining Corporation) and the banks are situated in the "downtown" area around Cairo Road but are some distance from the embassies and government ministries. Lusaka acts as a staging post, on the one hand for travel to the copper towns of Kitwe and Ndola, and on the other for the excitement of Livingstone and the Victoria Falls and the unspoilt beauty of the game parks.

The country has 18 game reserves. South Luangwa National Park boasts 23,000 of the country's 100,000 elephants, while the larger Kafue game park can be visited easily *en route* from Lusaka to the Victoria Falls. Livingstone, a sleepy border town close to the Zambian side of the Victoria Falls, has seen better days, and when the bridge was reopened and Zambians could cross into Zimbabwe they were undoubtedly surprised and saddened at the higher standards of living apparent on the other side. Nevertheless the Falls, one of the wonders of the world, remain a major tourist attraction and bring in much foreign exchange. Tourism should become a successful growth industry for Zambia.

As with most aspects of Zambian life at present, the visitor may conclude that the country and its people deserve better. But Zambians may find some small relief that most of their neighbours have as many problems as themselves, if not more, and they can hope that with an increase in copper prices, more favourable weather for the build-up to the 1984 harvest and perhaps a stronger commitment from themselves, conditions will improve. Not all the countries of Africa can reasonably hope for so much ●



A GIFT OF FLOWERS - THAT LAST

Since enamel boxes were first made in Georgian England over 200 years ago, the popularity and simple charm of floral decoration has never waned. The boxes illustrated here are examples from the wide range of enamels in the Crummles collection which are painted entirely by hand over a single transfer print in the traditional manner of the 18th Century.



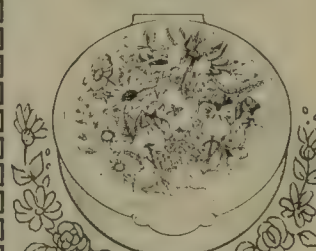
A Basket of Flowers

An old-fashioned design revived and painted in the traditional manner. Set on a heliotrope base. Size 1.9" wide. V16. Price £26.15



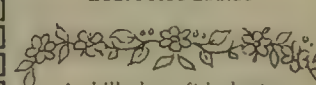
Daisies

A simple, but delicate arrangement set on a green base. Size 1.7" diameter M27. Price £23.95



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Reversing Britain's decline

by Sir Peter Carey

Recently retired after 10 years as Permanent Secretary at the Department of Industry, Sir Peter sees both fatalism and some comforting myths as obstacles to the regeneration of Britain's industry.

At the Department of Industry we used to debate the question: when does relative decline become absolute? Britain's industrial decline has been going on since well before the end of the last century, but our standard of living has also increased steadily. What has happened is that other countries, later into the Industrial Revolution than Britain, have overtaken us so that our decline has been relative to their growing prosperity. And indeed you have to go a long way back in history to find an example of absolute decline; perhaps Spain in the 16th century provides the most recent illustration on a grand scale.

The reasons for our decline are extremely deep-seated, having roots in our national character, our social culture, the existence of class barriers and the very nature of our historical development with its effect of producing an educational system which has concentrated on turning out more administrators of empire than captains of industry. All this is admirably documented in Martin Wiener's book *English Culture and the Decline of the Industrial Spirit 1850-1980* and by Correlli Barnett in *The Collapse of British Power*.

Does one then sit back and let this process continue, taking the view that there is nothing to be done about it? Britain is still one of the most agreeable countries in the world to live in, our institutions are the envy of others and we have a political stability which has served us well enough so far.

Such an attitude of complacency or fatalism has great dangers. While I do not believe that Britain yet faces anything like the prospect of absolute decline, our relative decline is on a serious scale. We have been living on borrowed time and at some point it will run out. No government should view with equanimity a continuing loss of competitiveness in its productive sector. Sooner or later the electorate, which is concerned, understandably and rightly, with its standard of living, will turn on any administration which fails to protect this.

The trouble lies essentially in the fact that as a nation we operate consistently below our productive potential. We do not lack investment: international comparisons show that over a long period we invest at about the same rate as our principal competitors—although recently this investment has been largely in modernization and replacement rather than in new increments of production. But what we have consistently failed to do is to extract as much from a unit of invest-



ment as our competitors: our substantial resources are under-used, so that costs are adversely affected.

Here we come up against social culture and attitudes. There have been efforts to improve our record of productivity: they are going on all the time. We have productivity councils, productivity years, publicity drives and so on. But fundamentally our society is hostile to the creation of wealth. This sounds absurd but I believe it to be true. We lack that hunger for self-betterment that characterizes the Americans and the Japanese. We spend endless time arguing about the distribution of wealth, very little about its production. Our schools and universities direct students to the "clean" professions—anywhere but to productive industry.

And this attitude pervades our other institutions—certainly government and the permanent Civil Service. During my 10 years as a Permanent Secretary at the Department of Industry I had the greatest difficulty in persuading my colleagues to give top priority to the needs of industry. They had their own preoccupations; why should they bother about mine? Industry was often regarded with irritation: it was bedevilled by strife, failed to keep up with the times, generally under-performed and was poorly managed. This was the attitude of the Treasury, which took an Olympian view of industry's struggles in the market place.

This irritation was also evident at the political level. Few politicians and

COMPARATIVE INDUSTRIAL PRODUCTION

		UK	US	Canada	Japan	France	Germany	Italy
1973		108	110	103	116	105	108	105
1974		105	110	106	112	108	106	110
1975		100	100	100	100	100	100	100
1976		103	111	105	111	109	107	112
1977		108	117	108	116	110	110	112
1978		112	124	112	122	113	112	114
1979		116	129	119	131	118	117	121
1980		108	125	117	137	118	118	128
1981		104	128	119	139	117	116	125
1982		105	118	106	139	115	113	122
1982	I	104	120	111	137	116	116	131
	II	105	118	108	139	116	114	127
	III	105	117	105	140	113	110	121
	IV	104	115	101	138	115	109	120
1983	I	106	117	107	139	116	111	121
	II		123		142			
	Mar	106	119	107	141	112	112	120
	April	106	121	109	141	113	111	114
	May	107	122	110	141	115	111	117
	June		124		143			

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ministers have practical experience of managing in industry. (Sitting as a non-executive director of a company does not constitute true management experience.) They therefore failed to comprehend adequately the nature and magnitude of industry's struggles to be competitive. Instead, industry was looked upon as the cash-cow, to be milked for short-term advantage rather than fattened for future potential. The motor-car industry is a prime example of this, and the painful results are there for all to see.

A moment's reflection shows the

danger of this attitude. All our expenditure—on desirable social services, unemployment, pensions, education, defence, aid to developing countries and so on—rests on our capacity to produce wealth (in whatever form). Of course we can borrow, and we do. But our creditors look at our capacity to repay, and that lies in our productive potential. The less of this there is, and the less effectively we use it, the less we have to spend on all the things that people—and governments—want.

How then do we deal with this situation if it has been going on so long

COMPARATIVE EARNINGS AND WAGE COSTS

Hourly earnings in manufacturing							
	UK	US	Canada	Japan	France	Germany	Italy
1973	64	85	76	66	71	84	64
1974	78	92	86	87	85	92	79
1975	100	100	100	100	100	100	100
1976	116	108	114	109	114	107	121
1977	127	118	126	117	128	114	155
1978	146	128	135	123	145	120	180
1979	169	139	147	131	164	127	214
1980	204	151	162	140	189	135	262
1981	234	165	181	149	216	142	324
1982	257	176	202	156	249	149	379
1982	I	249	173	196	152	234	145
	II	254	175	200	156	244	149
	III	260	177	205	158	252	150
	IV	264	178	208	159	252	150
1983	I	269	181	212	161	263	416

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and is so deep-rooted? The evidence that we could do something about it is all around us. We import a vast range of goods and services which we could produce ourselves—indeed frequently did produce in the past—if only our costs were competitive. In those circumstances, too, we could capture a bigger share of export markets.

Here lies the real answer to unemployment. We could expand our work force substantially if we expanded the utilization of our productive potential, spreading our costs over a larger volume. This would mean new production, not just modernization, desirable though that is in itself.

But how do we get our costs down? This is surely something management is trying to do all the time? True; but it needs help—from the trade unions, from the Government, from the public. I have not hesitated to criticize British industrial management from time to time. But it may be excused for having become disheartened in the past by the low level of support and encouragement it received.

We must get away from restrictive practices which prevent the full use of productive potential: if the trade unions wish to help they can play a constructive role here. We can encourage industry through the taxation system, allowing both companies and individuals to derive greater benefits from their efforts. Too often there has been inadequate incentive to invest more or to work harder; the level of profitability in industry has been derisively low, and if you do not see your way to making a decent profit, you do not invest. The public can help not only by buying British, rather than foreign, goods, but also by modifying its traditional attitude to industry and attempting to understand the producer's problems a little more.

This is a tall order. Why, then, am I optimistic about the future? I do see a slow change taking place. Some of the old hostility to the creation of wealth is breaking down. There is a greater realization that the world does not owe us

a living—and a recognition that the benefits of the North Sea are finite. Then there is the technological revolution: we are being forced to accept change in traditional methods of production and young people are excited by the great new vistas opening up. They see that technology, far from destroying jobs, opens up opportunities hitherto unthought of. This development is reflected in our educational establishments which are being compelled, often reluctantly it must be said, to provide a new curriculum for our changing circumstances. And management has recovered some of its *élan*, feeling that it is once again able to do its proper job. I also take heart from the view that some of our competitors have of us. They look at Britain as an excellent location for investment—and we need their contribution.

It is too early to say if these are developments enough to change our culture: as a people we change slowly. What we can say is that there are more opportunities than for a long time and we would do well to seize them. Indeed, if we do not, we face continuing and painful comparative decline. Government will have a crucial role here: it has to establish a supportive climate and show a more genuinely sympathetic face than it has traditionally done. And there will be some myths to avoid on the way.

It is no good believing, for example, that small businesses alone hold the key to our industrial regeneration. They are, of course, an extremely important source of jobs, employment and innovation. We need to encourage more entrepreneurs to establish new businesses and expand existing ones. The net creation of new businesses in Britain is less than in Germany or the US. But we ignore the interest of large companies at our peril. We must remember what a high proportion of total production and exports is still accounted for by a very small number of large firms and that small firms often depend for their survival on the health of large-scale industry to which they

Wage costs per unit of output in manufacturing							
	UK	US	Canada	Japan	France	Germany	Italy
1973	63	89	79	64	71	89	63
1974	77	94	87	84	83	96	75
1975	100	100	100	100	100	100	100
1976	111	102	110	99	102	100	111
1977	120	110	117	102	112	103	143
1978	136	117	121	100	120	106	161
1979	155	124	128	99	128	108	176
1980	190	131	141	103	145	116	207
1981	208	138	156	108	163	119	249
1982	219	144	176	114	184	122	289
1982	I	214	143	176	110	177	119
	II	217	145	173	114	180	122
	III	221	144	176	117	191	126
	IV	225	144	180	117	187	123
1983	I	221	142	174	117		308

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are sub-contractors.

GEC, one of our principal exporters, is thought of as huge, yet it is in fact only half the size of Philips, Siemens or American GE. And in international competition financial strength can be an advantage in the market place. We need our quota of powerful multi-nationals, with the resources for research and development. So it is a mistake to be doctrinaire about size: neither large nor small is good in itself. Everything depends on how the assets concerned are managed.

Another illusion is that Britain can manage in the future as a service economy. Just as we led the Industrial Revolution so, it is comfortably argued, can we lead the way to a post-industrial society. Now it is indeed true that, like other advanced economies, we are relying less on manufacturing and more on service industry. There is nothing wrong in that. But not all services are internationally tradeable and we require roughly twice as many units of services in balance of payments terms to make up for one of manufacturing. Quite clearly we are going to have to

rely on our manufacturing industry for decades to come to provide employment and exports, so we should concentrate on improving its performance.

Nor should we assume that technology will just be concerned with brand-new activities. Its application to our older industries—textiles, vehicles, steel, shipbuilding—will be quite as important, giving them a new lease of life and enabling us to make better use of these valuable assets. The best managers in industry see this and embrace technology wholeheartedly, as do the most far-sighted union leaders.

We are set on an improving course. It will take decades to eradicate the attitudes of the past and substitute new, positive ones. But given the political leadership and a sustained effort of will on the part of management and labour I believe that our decline need not be irreversible. And it may be that my successors at the Department of Industry will find that they are better able to convince their Civil Service colleagues of industry's need for a clement environment than I have been.

COMPARATIVE PRODUCTIVITY

Output per person-hour in manufacturing							
	UK	US	Canada	Japan	France	Germany	Italy
1973	101	96	96	102	100	94	102
1974	102	98	98	104	103	96	106
1975	100	100	100	100	100	100	100
1976	105	106	104	110	111	107	109
1977	106	108	108	115	115	110	108
1978	107	109	112	124	121	113	111
1979	109	112	115	132	129	118	122
1980	107	115	115	137	131	116	127
1981	113	119	116	137	132	120	130
1982	117	122	115	137	136	121	132
1982	I	116	121	111	138	135	122
	II	117	121	115	137	138	122
	III	118	123	117	137	133	119
	IV	117	124	115	136	138	122
1983	I	121	127	122	137		135

National Institute Economic Review, August, 1983

Threat to The Salutation



The Salutation, one of only two complete Lutyens houses in Kent, is the subject of a planning inquiry at present before Dover District Council. A Grade I listed house, one of few 20th-century domestic buildings to be given that distinction. The Salutation stands in about 3½ acres of superb gardens laid out with the inspiration of, if not actually by, Gertrude Jekyll with whom Lutyens often collaborated. It is in the Queen Anne style and not over-large—it was designed for two brothers, Gaspard and Henry Farrer, in 1911—containing three reception rooms and seven bedrooms. Its outstanding merit is the harmonious relationship between the house and its gardens from all aspects, and it is just this relationship that is threatened by eight different planning proposals put forward by the developers, Josscolt Ltd of Biddenham, Bedfordshire. These include changing the use of the main house to an hotel, or an old people's home, or a conference centre; or splitting it into three flats; or building a terrace of cottages in the garden. Sandwich Town Council have accepted the application for three flats but have refused permission to build six houses in the grounds.



The aesthetic harmony of the house and gardens created by Lutyens in The Salutation is threatened by property developers.



LETTERS TO THE EDITOR

Looking after London

From Mr A. J. R. Smith
Dear Sir,

I was shocked and saddened by the way in which your "Comment" on page 11 of the *ILN*, August, 1983 disposed of London's government. Granted that the GLC has been something of a failure, there was no excuse for completely ignoring the achievements of the former London County Council, which ruled with such admirable efficiency from 1888 to 1965. During this period the LCC set the style and pace in housing, education, health and hospital services, homes for children and old people, the fire service, flood prevention, parks and open spaces, including the South Bank, and the great civil engineering feats needed to achieve cross-river bridges, tunnels, ferry and embankments and the metropolitan main drainage system.

The LCC in those days was a model local authority. Such was its success that visitors came from all corners of the world to study its functions and systems of working. It maintained good relations with the central government in Whitehall and the 28 Metropolitan Boroughs. Little of its work involved political issues, other than questions of finance and economy.

The LCC survived the war with dignity. Alas, in the subsequent period of GLC rule, London government became a political battlefield which did more damage than all the bombardments of wartime.

The Editor of *The Illustrated London News* must surely be well aware of the truth of the matter, as the magazine's archives record the progress of London's development as far back as Victorian times. Is it too late to plead for a unified Council of London which could unite Londoners once more in taking a pride in their capital and in its government?

A. J. R. Smith
London, NW1

English village life

From Captain W. E. B. Godsal
Dear Sir,

In their letter "Anatomy of a village" (*ILN*, September, 1983), Mr and Mrs Morris Graham were understandably dismayed by the picture of English village life portrayed in Michael Watkins's article in your July issue. The idea of a dying community in which all the true natives have been displaced by an influx of bickering "foreigners" or overrun by tourists is not only depressing but highly misleading.

It is true that Winsford, in common with many other rural areas, has a large proportion of residents who have chosen it as an ideal spot to which to retire, but far from being a parasitic attachment on the indigenous popula-

tion these have in almost all cases come here in order to support and help maintain, as well as enjoy, a way of life which they respect and admire. The very warm way in which they have been received and welcomed into the village community reflects well on both sides.

The disappearance of country crafts and local trades is regrettable but an inevitable result of technological progress and economic pressures, but agriculture will remain the backbone of rural life and Winsford is still a village where every man helps his neighbour and a family spirit is very much in evidence at all levels.

I hope that Mr and Mrs Graham will visit Winsford and I feel sure their confidence in the enduring qualities of English village life will be restored.
Captain W. E. B. Godsal
Winsford
Somerset

Time to choose

From Mr E. S. Capon
Dear Sir,

The editorial "Time to choose" and Sir Arthur Bryant's page in the June issue prompt this letter from an American.

Mrs Thatcher's laudable aim to make the "people more independent of government"—"freedom under the law, a steadfast Government, a free people" with "the traditional Victorian Christian virtues" is doomed to fail since the fundamental requirement for this freedom is lacking—that is, free access to land, or to the unearned increment in land values due to public spending.

Where land is monopolized, as for example by the Grosvenor Estate's 300 acres of prime London real estate and thousands more elsewhere, people must continue to pay tribute to its owner and to the few others who own most of Britain's land and who are just as demanding of higher rents as are the unions of higher wages.

As Winston Churchill declared in 1909 at the height of the campaign for the small land taxes that resulted in the 1911 Act of Parliament which clipped the wings of the House of Lords: "Land monopoly is not the only monopoly, but it is by far the greatest of monopolies. It is a perpetual monopoly, and it is the mother of all other forms of monopoly."

Britain and the rest of the world have reached perhaps the last "time to choose". Will it be to end land monopoly in a lawful manner with fair taxation upon which genuine justice and freedom for all can be built, or will it be as John Kenneth Galbraith wrote, that "people of privilege would rather risk their total destruction than surrender any part of their material advantage"?

E. S. Capon
Sandy Spring
Maryland
USA

Man of violence and of peace

by Norman Moss

Few nationalists who saw violence as an essential tool have later embraced peace as enthusiastically as Sean MacBride, the former IRA chief of staff who won the Nobel Peace Prize.

More than any other Irishman alive, Sean MacBride was destined by his birth and his name to play a part in Ireland's history. His mother was Maud Gonne, the fiery figure of the Irish nationalist movement in the early part of this century. His father was John MacBride, executed by the British for his part in the 1916 Easter uprising.

The name features in the list of martyrs of 1916 that comes in the poem of W. B. Yeats containing the best-known words of the millions written about that event:

I write it out in a verse—
MacDonagh and MacBride
And Connolly and Pearse
Now and in time to be,
Wherever green is worn,
Are changed, changed utterly:
A terrible beauty is born.

Sean MacBride did indeed play a part in shaping Ireland's history, and in the violence that followed 1916. But, unlike so many other Irishmen, his concerns went far beyond the parochial and he became among other things the Assistant Secretary General of the United Nations.

He has many distinctions. He is the only Irishman ever to have won the Nobel Peace Prize (in 1974, jointly, for his peace efforts in south-west Africa). If another Irishman were to win it he would still be the only former IRA chief of staff to win the Prize.

He has campaigned for civil rights in many parts of the world. He was a founder member of the European Commission on Human Rights and of Amnesty International. When a group of jurists formed an *ad hoc* commission last year to investigate the massacre in the Palestinian camps in Beirut he was their choice as chairman.

MacBride lives in a large house on the outskirts of Dublin, but this is only a base for operations. He travels widely, and is almost as active as ever. His age—79—shows in his features: his face is lined and his pale blue eyes are sunk deep in their sockets; and his physique is shrunken. But any impression of the infirmities of age disappears as soon as he starts talking. His manner is swift and authoritative, his observations incisive. He is a link between the old Ireland and the Ireland of today, between the struggle for independence and EEC membership,

heroic story and prosaic politics.

He was brought up in Paris because his parents were political exiles. He is bilingual, and some of his consonants are Gallic-sounding. He was the only Irishman invited to President Mitterrand's inauguration, and he was the only Irish Cabinet minister to speak with a French accent.

MacBride's parents moved among the literary and intellectual aristocracy of the Irish exiles. He remembers Yeats teaching him to fly a kite on a beach in Normandy, James Stephens reading him fairy tales, Ezra Pound coaching him in Latin. His father was so keen to fight the British that when the Boer War broke out he took a group of Irishmen to South Africa to fight with the Boers. When MacBride visited South Africa for Amnesty International, to investigate reports of ill-treatment in prisons there, he was surprised at the courteous reception he got from members of the government. He found this was because the Afrikaners remembered his father's exploits.

He returned to Ireland after his father's death and joined the fight against British rule when he was still in his teens. What did he do? He shrugs off the question. "Oh, the usual things. I took part in ambushes and attacks on military posts." He talks as if this were part of everyone's boyhood. In fact, he did unusual things as well. He became a personal aide to Michael Collins, who used MacBride's international experience by sending him to France and Germany to negotiate arms purchases when he was not yet 20. He sailed from Germany to Waterford on a ship carrying illegal weapons.

When the civil war broke out between those who signed the peace treaty with Britain and those who rejected it MacBride sided with the rejectionists, who became the IRA, and found himself fighting against Collins. He remained in the IRA when it became a paramilitary organization and was twice imprisoned. "We were different from today's IRA in the North," he insists. "They're willing to see innocent civilians killed. We weren't. There are certain rules you should keep to, even in guerrilla warfare."

He also became a lawyer and defended political offenders in the



CAMERA PRESS

courts in some important cases. He had one piece of anti-IRA legislation overturned as unconstitutional. Like a number of other Irishmen, he chose the road of constitutional politics when Ireland loosened its last remaining ties with Britain in 1937. He founded his own republican party, with the Gaelic name Clann na Poblachta, and became Foreign Minister in a coalition government in 1948.

This provided him with a role on the international stage. He was instrumental in getting Marshall Aid for Ireland, he joined Ireland to the Council of Europe and the United Nations, and he was party to the decision to break Ireland's last constitutional ties with Britain and make it a republic. He came to know Sir Winston Churchill at Council of Europe meetings, and recalls his saying over dinner, "Yes, the partition of Ireland was a mistake. But I couldn't let down my friends in Ulster." He joined the United Nations as Commissioner for Namibia.

After he retired from the United Nations, his services as a mediator were much in demand, and not only abroad. In 1973 he carried on secret negotiations as a mediator between the IRA and Protestant paramilitary groups in Northern Ireland. These negotiations collapsed under the impact of the Protestant workers' strike that also wrecked the Sunningdale agreement on power-sharing. He is still reluctant to speak out strongly on the Northern Ireland issue, lest he should be wanted again as a mediator at some future time.

MacBride has not yet reached his anecdotal age. He talks about current events more than past ones: the Irish economy, the British Government's mistakes in Ulster, the bellicosity of the

Reagan administration, the nuclear peril—he is the head of the Irish CND. He foresees some kind of federal solution to the Northern question of Irish unity, and worries about the bloodshed that could accompany it.

In a recent typical week he went to Galway to sit on a hospital management board, to London for a meeting of the European Nuclear Disarmament movement and another at Amnesty headquarters, and back in Dublin he addressed a CND meeting at Trinity College and had dinner with the American ambassador.

He travels abroad often; his chairmanship of the commission on the Beirut massacres took him to Israel and Lebanon last year. For relaxation he sails on the River Shannon, often with his son, who makes TV commercials, or his 12-year-old grandson.

After an afternoon talking about his long and varied career, I asked him what achievement gives him the most satisfaction when he looks back. The answer came as a surprise: "Afforestation. When I joined the government in 1948, the condition was that they plant 25,000 acres of new forest every year. They've done so." The answer did not stop there; his enthusiasm poured out. "We can grow timber in 10 per cent less time than any other country in Europe. It's because of our climate: it's damp, and without extremes. We can export timber. We should rely on agriculture rather than phoney, high technology industries for which we have to import the capital and the know-how.

"The forests they planted in 1948 are grown now, and they've been planting more ever since. Wherever I go in Ireland I can see my trees. That gives me a lot of satisfaction." ●

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London's bridges by Edna Lumb 20: Teddington Lock Footbridge



Teddington Lock Footbridge

Edna Lumb

The footbridge at Teddington Lock was completed in 1888 and its engineer was George Pooley. It consists of two bridges linked by an island; the one pictured is the suspension bridge from the Teddington bank. The lock, 18 miles above Tower Bridge, is the biggest on the Thames and halts the river's tidal flow.



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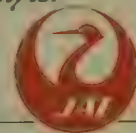
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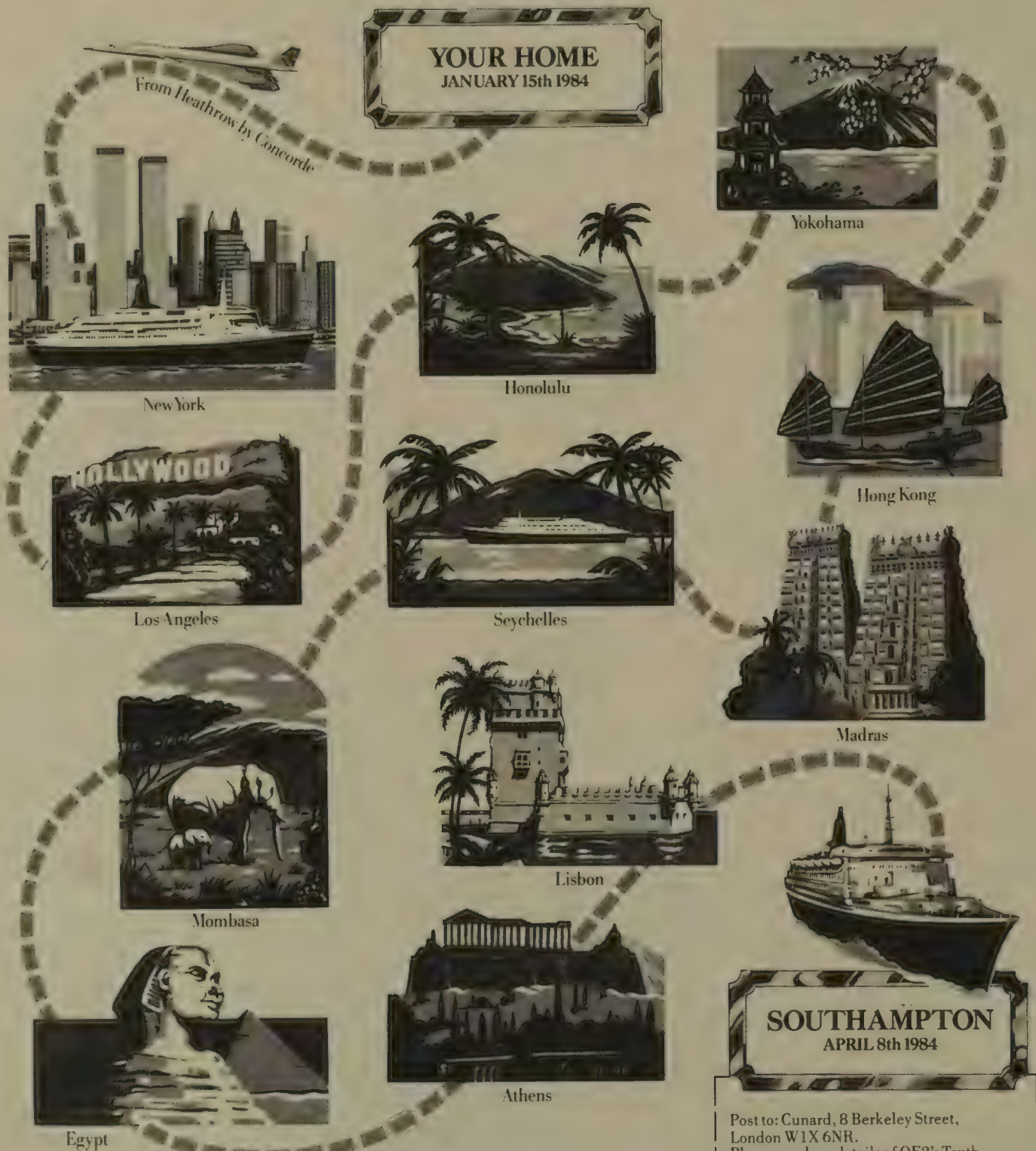
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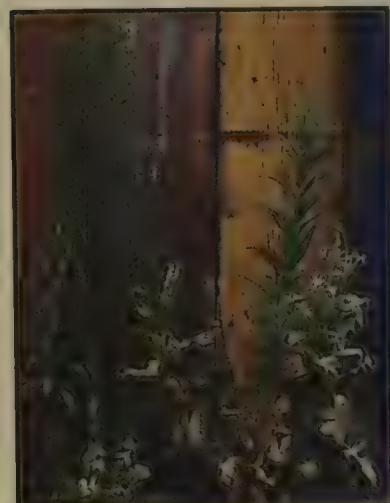
A spread of urban weeds

Photographs by Martin Slavin

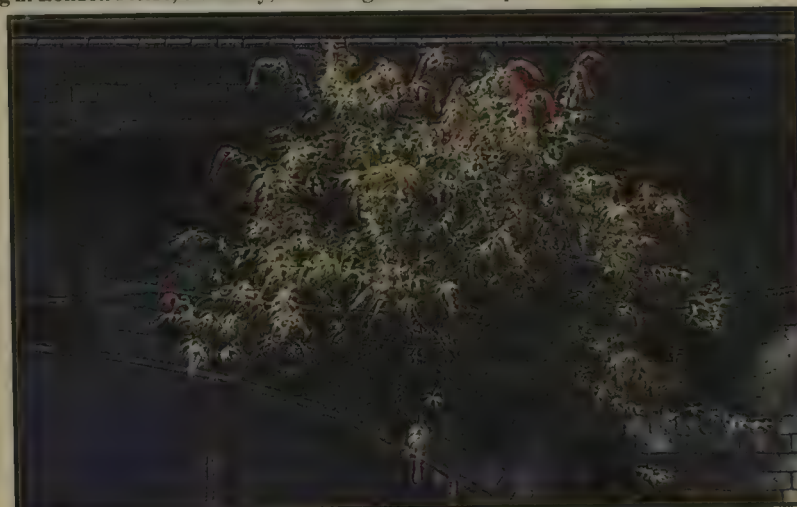
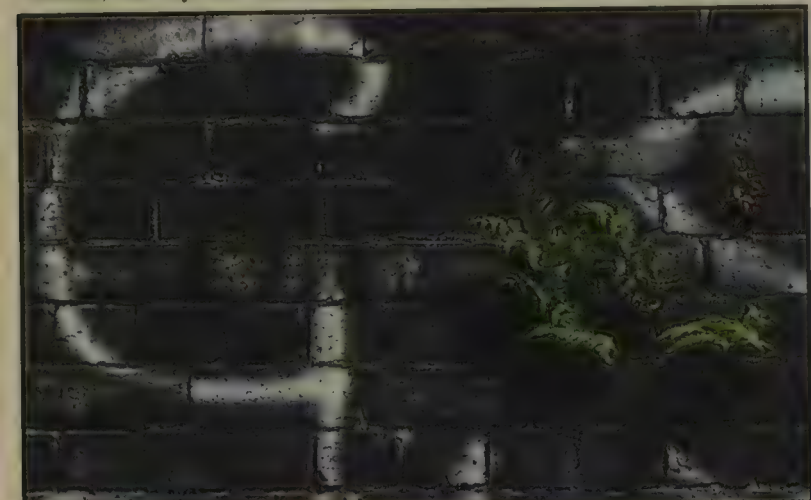
London is often thought of as a mass of brick, stone and concrete, broken here and there with gardens, private and public. Yet everywhere despite the drought, pushing up paving stones, replacing mortar between bricks, colonizing waste ground and vacant lots, the observant may find the urban weeds—"flowers in the wrong place"—proving that modern man may cover the landscape with his works but that ultimately nature will have the last word. All the photographs on this page were taken during the last month or so in the heart of London and in the East End. They are a representative sample of London's wild flowers.



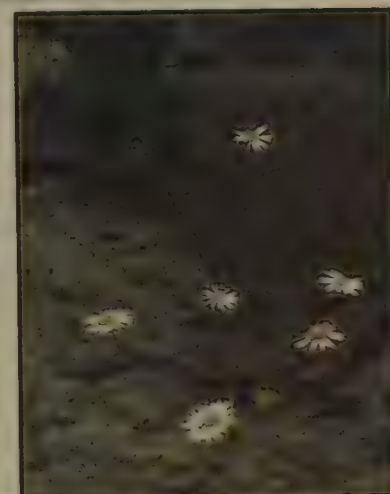
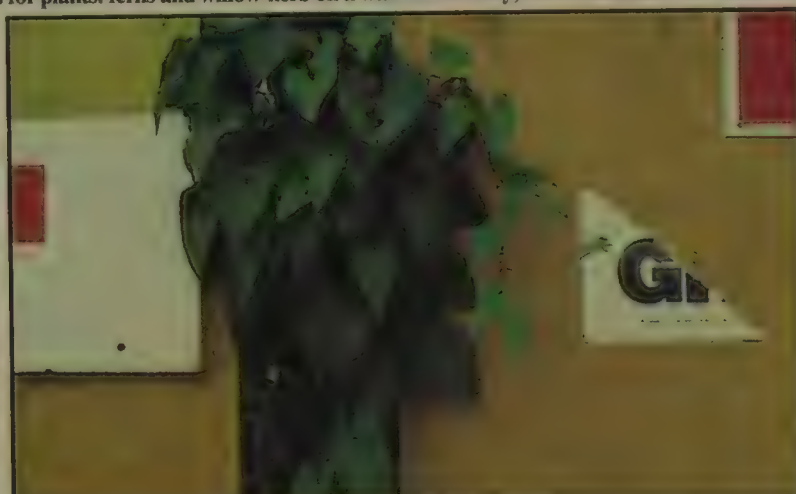
A head of Golden Rod peers over the wall of the annex to Bart's Hospital.



Fleabane, rose-bay willow-herb and hawkweed in Farringdon Road; a sycamore seedling in London Fields, Hackney; and knotgrass on the steps of Hackney Empire.



Railway walls and viaducts provide habitats for plants: ferns and willow-herb on a wall in Hackney, and an unusual rose-coloured buddleia in Bethnal Green.



A bramble thrusts through galvanized iron in Shoreditch; Greater Bindweed's white trumpets will soon appear in Hackney; and Scentless Mayweed adorns a car park.



Ben would like to say a quick thank-you

Ben is being cared for in one of the special centres for mentally handicapped children Barnardo's have throughout the country. He has been there for half of his life and even though he is nearly twelve his speech is comparable to an infant's. But year by year a steady improvement is obvious. He may never be able to speak perfectly but with proper care his ability to communicate, as well as other talents he may have, will be encouraged and developed to a greater extent than perhaps believed possible.

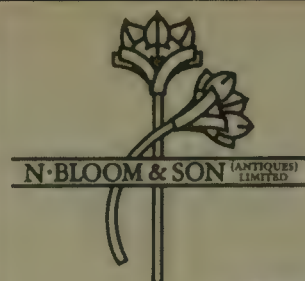
Barnardo's work however, encompasses much more than caring for and teaching children like Ben. We run day care centres, fostering and adoption schemes and community projects throughout the country. Unfortunately the costs involved are tremendous. You can help by sending a donation to Dr Barnardo's, or by remembering us in your will in the form of a legacy. If you require further information please write.

For those who already help us may we express our gratitude and on behalf of Ben say thank you.

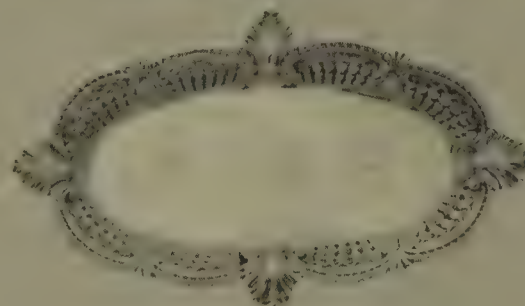
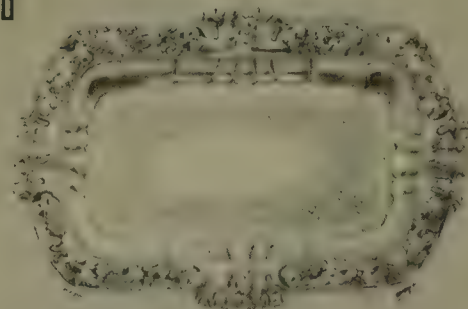


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The flight of the Falashas

by Howard Sharron

Never accepted in Ethiopia, a large group of the black Ethiopian Jews called Falashas has reached the Promised Land of Israel. But this modern exodus has not wholly resolved their problems, and they are now having to fight for acceptance in their new country.

Photographs by Raissa Page

Rabbi Zhodi insisted: before we could leave the bleak refugee hostels on the outskirts of the Israeli desert city of Beersheba, a blessing must be said for our safe return. Summoning the African elders to the bare single-room synagogue, the spiritual leader of the 1,000 or so Falashas encamped at the centre read the prayer and, with great solemnity, charged us to draw attention to the sufferings of the Jews left behind in Ethiopia, so that they too might be brought home to Israel.

Three months earlier Rabbi Zhodi had led his people, the "Black Jews of Africa", one of the most ancient and persecuted Jewish communities in the world, on an exodus of almost biblical proportions across 1,000 miles and 2,000 years, from their drought- and war-torn country to the Promised Land. It had been undertaken in secret, as the Dergue, the Marxist government of Ethiopia, had outlawed the flight of the Jews. They had walked for 20 days from the remotest part of the country until they had crossed the border. "Many children and old people died," said Rabbi Zhodi.

Persecuted for centuries as "enemies of God", "magicians" and "human flesh-eaters" by the dominant tribes, the Falashas have never been accepted in Ethiopia: the word "Falasha", often used abusively, means stranger or exile without a land. Little is known about their origins. Some authorities believe they are the lost Tribe of Dan, one of the 10 Tribes of Israel; others that they were converted by Jewish missionaries in the early centuries AD. The Falashas themselves believe they are descended from Solomon who sired, by the Queen of Sheba, the first Jewish Ethiopian King, Menelik I, 10 centuries before the birth of Christ.

Cut off from world Jewry for at least 1,500 years the Falasha population has been decimated by assimilation, physical attacks, poverty and forcible conversions to Islam and Christianity. The most rapid decline occurred during the 19th century at the hands of European missionaries. Though they were known to Western Jewry by this time, their desperate pleas for help went unanswered save for the extraordinary efforts of a handful of British and French Jews, who kept interest in their fate alive.

The Falashas have, despite their ordeals, clung tenaciously to their Messianic belief that they would one day return to Zion. For some the

dream has been fulfilled, but their integration into modern Israeli society is not proving easy; a primitive agricultural people, they have never experienced money, running water or electricity, let alone towering blocks of concrete flats. The elders of the Beersheba community made clear they had been disturbed, too, by the lax religious observance of Israeli Jews, particularly the constant profaning of the Sabbath by Jews travelling in cars.

Officially only 1,500 Falashas have settled in Israel. The real figure is undoubtedly much greater. What is certain is that the whole of the remaining Jewish community in Ethiopia—perhaps 30,000 strong—wants to

make the biblically predestined journey back to the "homeland". Rabbi Zhodi apologetically declined to furnish details of how the Falashas came to Israel after crossing the Ethiopian border: the Israeli authorities, anxious not to embarrass sympathetic but Islamic African states, had asked the Falasha community at Beersheba to maintain strict silence on this part of their escape. But it has since publicly emerged that the main route was probably through Sudan, where representatives of the Jewish Agency met the Falashas at refugee camps and arranged for their carriage to Israel by plane from Khartoum, or across the Red Sea to the Israeli port of Elat.



Rabbi Zhodi, spiritual leader of the Falashas encamped at Beersheba Absorption Centre.

Time, Rabbi Zhodi pointed out, was running against the Falashas left in Ethiopia. The Tigray and Gondar provinces, where many of the Jews were concentrated, had been badly hit by the civil wars and the drought; his people were starving. Other Falashas spoke of the anti-Semitism of the Ethiopian people which was exacerbating the effects of the crisis, and of the increasingly repressive actions of the Mengistu régime which included, it was claimed, the torture and murder of Jews attempting to escape.

The Moscow-backed régime of Colonel Mengistu had not triggered the mass exodus, however. Bayuhe Melku, 67, one of the first Jews to leave Ethiopia three years ago and now a full Israeli citizen, explained through his English-speaking son, Mesfen, that the Dergue had tried to control the virulent, popular anti-Semitism, as had the previous régime of Haile Selassie.

"In the time of Haile Selassie, the Christians corralled us and killed us like animals. We had no place to work because our lands were taken away and we could not educate our children. It was too hard to live. Haile Selassie said he would stop the persecution but it was impossible. Before him, under Menelik II the Jews had been forced to work in Tigray, where we come from, as little more than slaves for the landlords.

"When the revolution came Mengistu promised punishment for the anti-Semites and we were given land, but the old landlords came and took what we grew, as they did before. And when the drought came our lands were useless. It is for these reasons that our people now want to return to Israel." Independent reports confirm Bayuhe Melku's account.

The anarchy which has always threatened to engulf the Ethiopian, previously the Abyssinian, state has now arrived and has taken a heavy toll of Jews in the Gondar region, according to Daniel Shimsohon, a 21-year-old student settled in Israel for 11 months. "First there was the counter-revolutionary 'White Terror'; in 1978 they killed 78 Jews in one village in the Gondar province. This was followed by the 'Red Terror' of the Dergue's supporters, when Jewish schools and synagogues were closed down and many intellectuals and peasants killed. Two of my brothers were taken and murdered, nobody has ever told us why."

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A lavender blue enamelled gold locket set with diamonds. By Fabergé.



A royal blue enamelled gold bar brooch with a diamond and ruby set flower motif. By Fabergé.

ALL SHOWN ACTUAL SIZE

The flight of the Falashas

Daniel Shimsohon's brothers worked for the Organisation for Rehabilitation and Training (ORT), a respected international trust which established schools and training programmes for the Falashas. It enjoyed good relations with the Dergue until 1978, when the ORT was accused by provincial governors of assisting Falashas to escape across the border to Sudan. Overnight the schools were taken over and closed, and the teachers arrested.

In an attempt to halt the exodus the régime banned any organization of the Jews, Shimsohon claims. "A synagogue in Wolaqa village in the Gondar province was burnt by the government, and in Ambobba, the centre for Ethiopian Jews, another was closed down. In Tedda, a second centre for the Jews, near Ambobba, a religious man of the synagogue was tortured to make him tell how the Jews were leaving Ethiopia. One of his eyes was lost."

Although the Dergue vociferously denies any anti-Semitism, Daniel Shimsohon believes the instability and conflicts raging in Ethiopia have inevitably given a freer rein to the ingrained anti-Falasha feeling of the people, on both sides of the political divide. "We are hated in Ethiopia. The prejudice is in the Ethiopian culture and will always be there. Because we no longer had any hopes for the future we decided it was time to use the chaos in the country to make our return."

The Falashas have never doubted that they would one day be reunited with the sons of Israel; this most recent exodus to the Holy Land has not been the first. In the 1860s Joseph Halevy, a Polish-born Jew, financed largely by the Board of Jewish Deputies, became the first emissary of Western Jewry to make contact with the Falashas and reported how thousands of Jews were leaving their villages and, unaided, striking out on foot, banners and flags waving, for the Holy Land.

Unable any longer to endure the physical hardships enforced upon them, or the confusing spiritual assaults of the newly arrived Christian missionaries from Europe, they were convinced that when they reached the Red Sea it would divide and give them passage; before they reached the northern borders of the country the pilgrimage ended in tragedy, ravaged by disease and starvation.

The abandoned pilgrimage remains a potent image of the Falashas' Messianic commitment to Judaism through the centuries, and of the disastrous historical double-bind in which they have been caught; persecuted in Ethiopia by Christians and Muslims for being Jews, they have in the past been ignored and discredited by Diaspora and Israeli Jews for being black and Ethiopian.

Physically the Falashas cannot be distinguished from the Ethiopians;



Above, Leah Picado and her baby in their flat in Israel; previously she lived in a hut in an Ethiopian village. Above right, in a classroom at Beersheba Absorption Centre a religious ceremony is enacted. Right, Falasha girls beside their new high-rise homes.

they have a mixture of Semitic and negroid features indicating either the conversion of native tribes to Judaism at some distant point in the past or the inter-marriage of Jews with Africans, or perhaps both.

But Judaism has traditionally maintained a unity between religion and race, and the colour of the Falashas has provoked incredulity that they could be true Jews. The Falashas are insulted at any questioning of their provenance; since biblical times they have rigidly observed the Mosaic Law contained in the five books of the Torah, and the other books of the Old Testament. Male children are circumcised eight days after birth, at 13 they are barmitzvahed; there is strict adherence to the ritual slaughter laws and the prohibitions against the flesh of the pig; and even in the makeshift thatch or stone synagogues the elaborate rituals of temple worship are carried out.

The problem with the Falasha form of Judaism is that it is pre-rabbinical, based on religious practices and customs prevalent at the time of the destruction of the first temple in Jerusalem in 586 BC, a long time before the

rise of the power of the Rabbis, before their codification of the Oral Law in the Talmud and their "interpretations" of the Old Testament.

Pushed back into their isolated Semien mountain kingdom (stretching across the Tigrai and Gondar provinces) for much of their history, the Falashas remained in ignorance of the subsequent teachings of the Rabbis. They therefore inter-married with partners prepared to embrace Judaism, which though discouraged by the Rabbis is not forbidden in the Old Testament. They also appear to have proselytized Judaism which, again, was only subsequently forbidden by the Rabbis to protect the Diaspora Jews from the vengeance of aggressive Islam and Roman Catholicism.

Similarly, the strict separation of milk and meat, which is based on a rabbinical interpretation of an obscure Old Testament phrase, has never been practised by the Falashas. Yet the laws of cleanliness, such as the seclusion of women during menstruation and after birth, long abandoned by the Rabbis, are still rigidly enforced in Ethiopia.

Casting doubt on the heritage of the



Falashas, the Rabbis and learned men of Western Jewry have in the past surmised that the Falashas are merely a breakaway Judaized sect of the Ethiopian Christian Church. The Falashas, it is true, have used Ge'ez, the dead Ethiopian language of the Christian Church, rather than Hebrew for their worship and translation of the Torah. Until recently they also had a priesthood called a Cahenate (from whence derives the name Cohen; many Falashas have this surname) similar to the Ethiopian Church, quite unlike the rabbinical system of modern Jewry.

But David Kessler, a prominent British Jew, suggests in his scholarly work on the Falashas, *The Forgotten Jews of Ethiopia*, that it is far more probable that the reverse is the case—that the existence of the early Jewish community in Ethiopia influenced the Christian Church. There is ample evidence, he argues, that Jews existed in Cush, the biblical name of an area extending into the Sudan, before the conversion of the Ethiopian Royal Household to Christianity in the fourth century. The loss of the Hebrew language and written texts proves

nothing, while the Cahenate is similar to that of the Jews at the time of the First Temple.

The Falashas at Beersheba quote the Old Testament: "And it shall come to pass," Rabbi Zhodi read, "in that day that the Lord shall set his hand again the second time to recover the remnant of his people which shall be left from Assyria and Egypt and from Pathros and from Cush."

While the theological and historical disputes continued after the Second World War, the declining and poverty-stricken Falashas received little aid from World Jewry. Had it not been for British Jews such as Norman Bentwich, Lady Henriques, Henry d'Avigdor Goldsmid and Lord Goodman, who until the 1970s raised much of the money sent to support Ethiopian Jews, their situation might have been yet more dire. Finally in 1973 the Sephardi (Eastern Jewish) Chief Rabbi of Israel, Ovadia Yosef, ruled that the Falashas were the Tribe of Dan and should be allowed to emigrate to Israel. The government eventually complied.

It was of great significance that the Sephardi Chief Rabbi was the first to

recognize the Falashas: many of the Sephardis in Israel come from North Africa and they, too, consider they have been discriminated against in the past by the white Ashkenazi Jews of the West.

To avoid the real possibility of the Falashas becoming, because of their colour and limited technical skills, an exploited under-class the Jewish Agency has developed what is claimed to be the most intensive integration programme for immigrants in the world.

More than 50 permanent staff work at the Beersheba Absorption Centre. From the moment the Falashas arrive their health and educational levels are assessed. They are taught Hebrew and both the men and women are trained in new skills; special assistants are appointed to each family to instruct them on the use of money, how to cook with electricity, and how to clean what must seem to the Falashas very strange dwellings indeed. There have been some unfortunate incidents. Some Falashas have panicked when presented with locked doors which they did not know how to operate, and some women have been found shut in small cupboards during their periods.

Urgency in the retraining programme is considered by the authorities to be of the utmost importance. If the Falashas did not become employable within 12 months, one official of the Jewish Agency told us, there was a strong risk they would retreat permanently from the effort of coming to terms with the great culture shock.

Generally, however, the Agency staff have been surprised at the adaptability of the Falashas, particularly the women. "They have had no trouble at all in abandoning their traditional customs such as the isolation during menstruation, and they have eagerly

accepted that in Israel they need to go out to work," said a Jewish Agency social worker. "The men have difficulty in adjusting to the freedom of the women. One of our biggest problems is that marriage in Ethiopia is an economic institution and the women with their new economic independence no longer want to stay married to their husbands."

The children, she added, were exceptionally bright and many of the older ones were successfully gaining university places. The religious men, too, had shown a remarkable willingness to abandon their customs in favour of the Israeli practice of Judaism.

If the eradication of the ancient customs of the Falashas seems a little sad, it is also inevitable. With Leah Picado, a 16-year-old mother of a baby one week old, the unequal clash of cultures was strongly in evidence. Like most Falasha girls she had been married at 12—a custom to which the Israeli authorities are still obliged to turn a blind eye—and had started cohabiting with her husband at 14. Her view of Israel was that it was wonderful.

"I love Israel. In Israel everything is better. In Ethiopia we lived in a small hut in a small village. Now I want to have a house when my husband gets work in Beersheba. We also get an education here and we are not beaten by people who are not Jews." Dazzled by the freedom and her new-found, previously unimaginable wealth, Leah Picado had embraced wholeheartedly the consumerism of her new country; the only possession in her otherwise bare flat was an expensive radio/cassette player, made in Japan.

The total compliance of the Falashas with the new religious mores has brought some new humiliations. The Rabbis had imposed upon them a "conversion" ceremony whereby the men were symbolically recircumcised by the drawing of a small amount of blood from the genitals. We were told by officials of the Jewish Agency that this ceremony (not imposed on much more unorthodox immigrant Jews) deeply offended the Falashas, but when the elders were questioned about it their only response was a dignified silence. It was left to Daniel Reeve, a 24-year-old student from Gondar, to express any reservations about Israeli society.

"My own understanding of our people is they are not mentally free, they are disturbed. They cannot understand why the government is not doing more to release our people in Ethiopia. And there is discrimination and racialism here; they have this word 'Cush' for us, which is said in an abusive manner. Many Israelis still do not believe we can be Jews because we are black, but we have kept the Old Testament more strictly than the Israelis, and we have suffered because we are Jews. They do not understand that this conversion ceremony is demoralizing to us. It is not possible to convert to Judaism someone who is already a Jew." ●



ROTHMAN'S KING SIZE



MIDDLE TAR As defined by H.M. Government DANGER: Government Health WARNING:

CIGARETTES CAN SERIOUSLY DAMAGE YOUR HEALTH

1715 carats



Cordon Bleu by Martell



The supreme cognac since 1715

Motorfair 1983

by Stuart Marshall

Motorfair, which opens at Earls Court on October 20, has become an important event in the car buyer's calendar. Our Motoring Correspondent reviews the comprehensive range of cars on display.

After a year in which car sales have boomed, discounting has been rife, motor dealers have been going bust and new models have appeared in an unending flow, Motorfair comes back to London. It opens for a 10-day run at Earls Court on October 20.

Although the biennial Motorfair has not quite replaced the old annual Motor Show as the car makers' and importers' shop-window for consumers, it is gaining in popularity each time it is held. The only exhibits are cars and everything concerned with motoring. There are no lorries, coaches, caravans or components. These appear every other year at the National Exhibition Centre, Birmingham, when the International Motor Show (officially the real successor to the old Motor Show) takes place.

Motorfair is run by the car trade

rather than by the industry but it has the wholehearted support and co-operation of the industry through the Society of Motor Manufacturers and Traders, which also runs the Motor Show. Like the show, it is a watershed in the motoring year and provides a good opportunity both to take stock and to look into the future. Most of the cars described below will be at Motorfair though not all, because a handful of makers and importers have decided not to participate. And prices where mentioned should not be taken too literally. In many cases the list price of a car bears no resemblance to the amount the customer actually pays. The makers and importers complain bitterly at the discounting war's effect on their profitability but they who sowed the seeds are now reaping the harvest.

Alfa Romeo

ALFA ROMEO 33



The 33 is a shapely five-door hatchback with revised Alfased mechanicals which combines that car's legendary handling and roadholding with more space and greater comfort. It is priced (from about £5,690) to compete with less charismatic rivals such as the Maestro and Sierra. In an interesting

development Alfa Romeo and Nissan have started production of a joint venture car. Essentially it is a Datsun Cherry fitted with Alfased engine and transmission. In Britain it is called the Nissan Cherry Europe and is sold by Datsun dealers at a highly competitive £4,185 and upwards.

Aston Martin

This old-established company, which has changed hands yet again, survives as a small-volume producer of large

and very fast sports-cum-luxury cars of high quality and stratospheric (from £40,000 to £60,000) price.

Audi

All Audi cars will be offered with four-wheel drive within a few years. At present the Quattro coupé, a 136 mph turbocharged supercar, and the 80 Quattro saloon are available. Apart from assuring mobility on snowy hills that would cause normal cars to stall, their all-wheel drive provides a new standard of roadholding and therefore

safety. Latest Audi arrival in Britain is the Avant, an elegant and capacious estate car based on the 100 saloon, currently the world's most aerodynamic car. The 200 Turbo, also a development of the 100, combines a maximum speed of more than 140 mph with potential 30 mpg economy, seats five and has a vast boot.

Austin

The five-door Maestro hatchback has done for BL in the mid-size car market

what the Austin Metro did in the supermini class three years ago. This



AUSTIN MAESTRO

admirable newcomer has boosted both sales and morale, and its booted version, due early next year, can only continue the good work. It is a nice looking, individual car, with exceptional

window area, a choice of 1.3 or 1.6 litre engines and a variety of four- or five-speed gearboxes. Future plans include a turbocharged model and one with a direct-injection diesel engine.

BMW

BMW 524td



Relatively small in world car-industry terms, BMW nevertheless continue to astonish with the scale and sense of their engineering development. Having pioneered electronic engine management, to the benefit of performance, economy and reduced emissions, they now have the best automatic trans-

missions on offer. Having introduced four-speed automatics with ultra-high overdrive top gears for relaxed economy, they now have an automatic which may be programmed by the driver for economy, maximum acceleration or full manual control. The BMW Eta offers economy comparable with that of a diesel car. The BMW 524td, their first turbo-diesel, accelerates like a petrol-engined 2 litre and yields 40 mpg and more. Sadly it will not be sold in Britain for the time being. The four-door version of the BMW 3-series arrives here in the immediate future.

Citroën

CITROËN BX16TRS



The front-drive cars from Citroën have always been technologically advanced but have frightened off some potential buyers by their idiosyncrasies. Citroën appear, however, to be on to a winner with their BX. This roughly Sierra-sized five-door hatchback has self-levelling hydro-pneumatic suspension

giving a superlative ride, but it feels more like a "normal" car than any previous Citroën. It corners with minimal roll, is exceedingly comfortable, capable of a mid-40s mpg figure and is keenly priced at £4,790 upwards, with the added attractions of modest service requirements plus cheap spares. ➡➡

Motorfair 1983

Colt

COLT SHOGUN 4x4



No maker is more involved in turbo-charging than Colt. Every one of their cars, from the little front-driven 1400 Mirage to the Starion 130 mph coupé, has it available as standard or optional equipment. Newly introduced to Britain, the Shogun 4 x 4 offers close

to Range Rover performance and comfort at Land-Rover prices. Colt's Australian *alter ego*, the Lonsdale, is a range of modestly priced though well equipped rear-driven saloons and estates with 1.6 litre to 2.6 litre engines, made almost entirely in Australia.

Daihatsu

The Charade is a Metro-sized five-door hatchback with front-wheel drive, five-speed transmission and a choice of petrol or diesel three-cylinder engines. The latter is the most econ-

omical car available today, with a steady 56 mph consumption of more than 70 mpg. A tall body ensures adequate headroom; an electric sunroof is an agreeable optional extra.

Datsun

NISSAN PRAIRIE



Nissan Motor Corporation's Datsun cars are shining examples of up-to-the-minute design, careful finish, competitive pricing and sheer ingenuity. The Micra is their rival to the Metro; it comes with a delicately precise five-speed gearbox or automatic transmission and the 1 litre engine is one of

the best of its kind made anywhere. Cast in a similar mould and in ascending order of size are the Cherry, Sunny and Stanza. The innovative new Prairie utility car has space comparable with that of the largest kind of shooting brake combined with the economy of a medium-sized saloon.

Fiat

FIAT PANDA 4x4

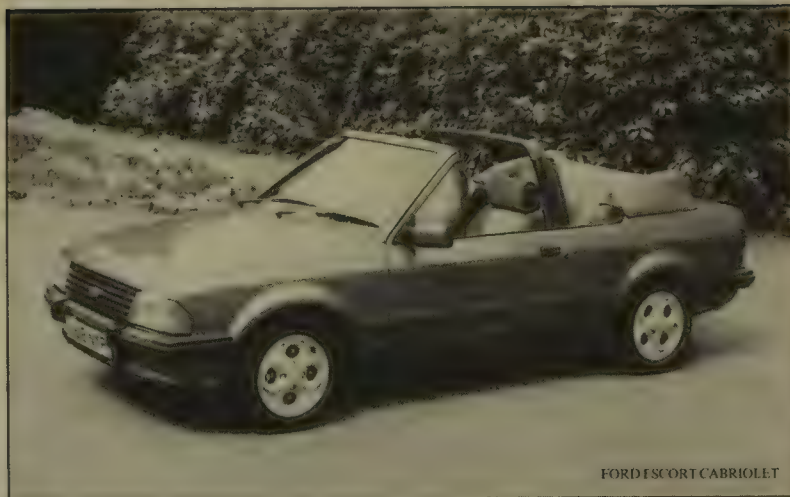


Italy's largest manufacturer has been pulling new models out of the hat at almost monthly intervals. Their Uno,

Ford

By adding a boot to the Escort, Ford have turned it into the Orion. As a fleet-market successor to the Cortina

saloon it will presumably number among its competitors the Sierra, which has met some sales resistance as



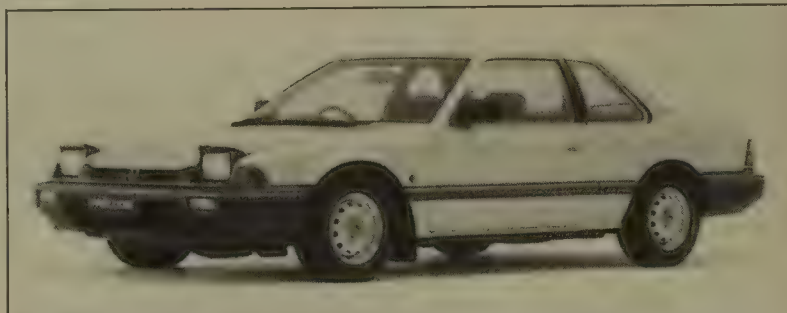
FORD ESCORT CABRIOLET

a result of its *avant garde* styling. The Fiesta has been substantially restyled for 1984. It also has new engines, a 1.6 litre diesel included. This will go into

the Escort and Orion in due course. A convertible Escort is a departure for Ford, who have not marketed a soft top for nearly 25 years.

Honda

HONDA PRELUDE EXECUTIVE



The new Prelude is an elegant and lively 2+2 hardtop with an unusual three valves per cylinder engine, a choice of five-speed manual or four-speed automatic transmission and Honda's own anti-lock braking system, which adds only £450 to the

price of the car. The Triumph Acclaim is a Honda Ballade built under licence by BL. This technological co-operation will be extended next year when BL will produce a jointly designed executive car in Honda and Rover versions.

Hyundai

This South Korean manufacturer offers the Pony, a pleasant-looking, five-door family hatchback with an Italian-styled body and Mitsubishi power train. At £3,800 upwards it

seems a much better proposition for the budget-conscious private buyer than East European imports which have, however, been selling well this year simply because they are cheap.

Jaguar

DAIMLER SOVEREIGN



The XJS-HE convertible unfortunately could not be introduced in time to go on sale during this year's golden summer but it will make its appearance at Motorfair. A new six-cylinder, 24-valve engine will be used in some 1984 Jaguars. It is based on a single block of

the V12 engine, which remains in production for a rationalized Jaguar/Daimler range though probably has only another year or two to go. Jaguar are rightly proud of their vastly improved product quality which has led to a leap in sales in the vital US market.

Lancia

LANCIA PRISMA 1500



The Delta hatchback and Prisma saloon are heading Lancia's efforts to overcome past problems and re-establish themselves in Britain as purveyors of cars to connoisseurs. Build quality

and especially corrosion protection are now obsessions at the Lancia factory and these fully equipped front-wheel-drive cars sell at much the same prices as less interesting competitors.

Lotus

LOTUS TURBO ESPRIT



With new finance available from British Car Auctions and Toyota, Lotus is looking at the future with more confidence. The Eclat Excel has some changes for 1984 but the big

news next year will be the introduction of a new sports car with Toyota mechanical components that will fill the gap opened up years ago with the demise of the Elan two-seater.

Mazda

MAZDA 626 2.0 GLX



The new Mazda 626 range is a shining example of the best of contemporary

automotive practice in design, appearance, construction and performance. These front-wheel driven saloons, hatchbacks and coupés have 1.6 or 2 litre engines with a choice of five-speed manual or three-speed automatic transmissions. They are as nimble, refined and secure as any European competitor in their £5,300 to £7,000 price brackets.

Mercedes-Benz

MERCEDES-BENZ 190



The compact 190 has been on sale on the Continent for some months and makes its long-awaited British show debut at Motorfair. It is the smallest Mercedes for many years and rear-seat accommodation is not generous but in every other way it is a true carrier of the three-pointed star. A complicated

and costly five-link rear suspension gives it quite exceptional handling and roadholding; the fuel-injected version is good for almost 120 mph. Its styling shows a family resemblance to that of the New S-Class saloons, which continue to set an international standard for top executive cars.

MG

The famous octagonal badge is worn only by special versions of the Austin

Metro (including one with a turbo-charger) and the Maestro nowadays.

Morgan

Showing little outward change for about 40 years, Morgan sports cars

continue to be sought after by enthusiasts for the traditional.

Opel

VAUXHALL NOVA SR HATCHBACK



Opels and Vauxhalls are now all the same, badges apart. The Vauxhall Nova is unusual for a supermini in that it is available as either a saloon or a hatchback. This refined small car is in essence a scaled-down Vauxhall Astra which has recently appeared with a 1.8 litre fuel-injected engine as a rival to the Volkswagen Golf GTi. The Cavalier—the car on which Vauxhall's recent upsurge of sales has largely

depended—covers all segments of the medium-size market with versions powered by 1.3, 1.6 and 1.8 litre engines, including a lively diesel which also goes into the Astra. Revamped Vauxhall Carltons are pleasant executive saloons or roomy estates. The most prestigious Opels, the Senator and Monza, are six-cylinder cars comparable with BMWs, and have no Vauxhall equivalents.

Panther

The Kallista is the sole product of this small company, recently taken over and revived by Korean interests. Ford-powered and looking like a pas-

sage of the 1930s sports car, the Kallista takes the place of the MG Midget as an open-top two-seater that those of modest wealth can hope to buy.

Peugeot

PEUGEOT 205 CR



The latest 305 from Peugeot is one of the best diesel saloons or estates on the market (petrol versions are available, too). But in 1984 Peugeot will make a big mark in Britain with the new 205. This pretty five-door hatchback is

worrying most of the Continental supermini manufacturers because of its great sales success in their home markets. The 205 will replace the 104, which lives on, suitably modified, as the Citroën LNA and Talbot Samba.

Porsche

PORSCHE 924 LUX COUPE



There are four-cylinder and V8 Porsche models with the engine at the front, the entire transmission at the rear, and the classic rear-engined, air-cooled 911. To Porsche's surprise,

demand for this seemingly immortal car is as strong as ever. The newly introduced 911 Cabriolet, with its 3 litre, flat-six engine, is one of the most desirable fun cars in the world. ➤➤

Motorfair 1983

Renault

RENAULT 11TSE



The recently introduced 11, which is a hatchback version of the 1982 Car of the Year Award-winning Renault 9, combines something of the Fuego coupé's good looks with the 9's down-to-earth practicality and excellent ride. Like all Renaults it is as good as any car in its class for economy. The age-

less Renault 5 keeps on sprouting new versions: the latest are the TX, with power steering and luxury interior, and the Gordini Turbo, capable of a surprising 115 mph. Renault's bread-and-butter car, the 18, can be had as a turbo, and the Fuego will be available with a turbocharged engine soon.

Rolls-Royce

After some problems caused by depressed demand, Rolls-Royce are in rather better shape than they were a

year or so ago. The Bentley Mulsanne Turbo with a 135 mph top speed is a pointer to future developments.

Rover

ROVER VITESSE

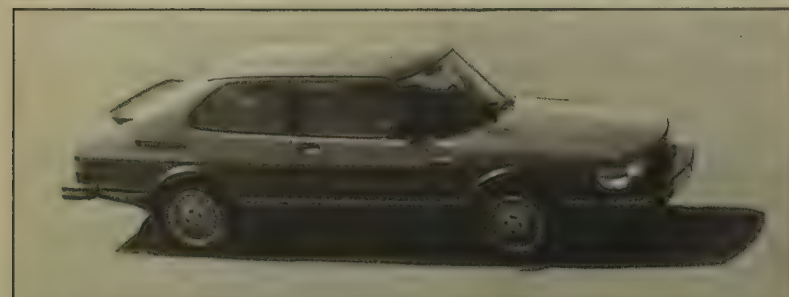


Mainly to challenge importers, Rover have entered the very high performance market with the Vitesse, a harder-muscled version of the 3500 with a fuel-injected engine and low profile tyres. Top speed is around 130 mph.

The Range Rover all-wheel drive estate may now be had with automatic transmission. The manual version has a modified Jaguar five-speed gearbox which makes it more refined and less thirsty.

Saab

SAAB 900 TURBO THREE-DOOR



Sweden's second car maker continues to emphasize performance and economy with the turbocharged model 900 saloons and hatchbacks, now fitted with an electronic control system that

allows them to run as well on low-grade fuel as they do on four-star. An even higher performance version of the turbo engine will be introduced in the near future.

Subaru

Several years ago Subaru proved that you do not need a hob-nailed boot of a 4 x 4 to get good cross-country mobility. Now they have introduced two new on-off road models. The 1.8 litre engined estate with automatic transmission and power steering

behaves like the refined car it is when driven with front wheels only powered on the road but, with the rear-drive button depressed, deals with deep mud and slippery gradients. One of the cheapest four-wheel drive cars is the 1800 hatchback costing £5,500.

Suzuki

The little Suzuki four-wheel drive SJ4 is now an acceptable car substitute. Off-road, it is almost in the Land-

Rover class. Suzuki's mini-sized Alto Automatic is a five-door runabout simply made for town driving.

Talbot

The unsuccessful Tagora executive-type car has been dropped after a remarkably short production run. It was not a bad car but it appeared at the wrong time and competed most strongly with other PSA (Peugeot

Citroën Talbot) products like the Peugeot 505 and Citroën CX. Stocks of Tagora should last for at least a year. The other Talbot models—Horizon, Alpine and its saloon derivative, the Solara, and the Samba—continue.

Toyota

TOYOTA TERCEL 4x4 ESTATE



Coming only lately to front-wheel drive, Toyota got it right first time. The Tercel hatchback and occasional four-wheel drive estate car have been joined

by the Camry, a Cavalier-sized saloon offering Toyota's traditional reliability with ride, roadholding and handling in the best European manner. The Space Cruiser is an interesting solution for providing massive carrying space within minimum overall dimensions. It looks like a forward-control van but feels like a bonnetless executive car when you drive it. The 4 litre diesel engined, 10-speed Land Cruiser is an ideal 4 x 4 towing vehicle, seats six and has massive luggage space.

TVR

TVR TAMSIN



The Tamsin two-seat convertible from this small Blackpool manufacturer is

now offered with a fuel-injected Rover V8. Top speed is close to 150 mph.

Volkswagen

The new Golf was one of Europe's most eagerly awaited cars. It looks little different from the original Golf, on which Volkswagen's success has been built, but is larger, aerodynamically better, more economical and

quieter. On sale in Continental countries now, it reaches Britain early in 1984. Versions available on the Continent include a power-steered luxury model, a turbo-diesel capable of more than 100 mph and a 120 mph GTi.

Volvo

VOLVO 760



Performance, safety and durability are emphasized equally by Volvo nowadays. Their small 3-series car can be had with 2 litre engines, carburetted or fuel injected, and five-speed gearboxes. The big new 7-series comes with a V6,

a turbocharged four-cylinder petrol engine or a six-cylinder turbocharged diesel, and a four-speed manual gearbox with electrically engaged overdrive or a three-speed plus overdrive automatic transmission.

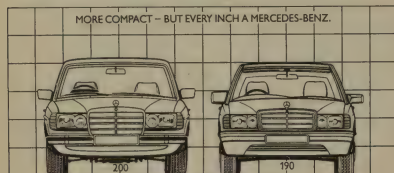
THE NEW COMPACT 190.



IT'S EVERY INCH A MERCEDES-BENZ.

The new compact Mercedes-Benz 190 is a foot shorter and 600 pounds lighter than its cousin, the 200 sedan. But thanks to ten years of intensive research and development, and some of the most advanced automotive engineering on the road, it is every inch a Mercedes-Benz.

As Steve Cropley, Editor of 'Car' wrote: "Few things are small about the stunning Mercedes-Benz 190 - apart from the road area it occupies."



1973: THE CONCEPT.

The 190 is based on a unique concept. The first car to offer the build quality, integrity, safety and comfort of a Mercedes-Benz, in compact form. Without compromise, without sacrifice. Simple objectives, but an engineering conundrum that occupied the best brains in Stuttgart and Sindelfingen for a decade.

The experimentation and development began in 1973 and four years elapsed before the formal decision was made to produce the model code-named W201.

The reason for this protracted development period is explained by the three action standards the engineers set out to meet.

1. Achieve lively performance and low fuel consumption.
2. Meet Mercedes-Benz standards of comfort and safety.
3. Ensure that the total reliability matches that of the larger cars in the range.

Had all three objectives not been met, there would have been no 190 in 1983.

SPRINTER AND MARATHON MAN IN ONE.

There are two engine options and 3 gearbox options in the new series. The 190 has a two-litre, carburettor engine; the 190E's two-litre engine is fuel-injected. Both

OFFICIAL FUEL CONSUMPTION FIGURES: 190 (190E).						
Transmission	Simulated Urban driving		Constant speed driving 90km/h (56mph)		Constant speed driving 120km/h (75mph)	
	L/100km	mpg	L/100km	mpg	L/100km	mpg
4-speed manual	10.7 (10.3)	26.5 (27.6)	6.5 (6.4)	44.3 (43.9)	8.4 (8.3)	33.7 (34.1)
5-speed manual	10.7 (10.3)	26.5 (27.6)	5.8 (5.8)	48.7 (48.9)	7.8 (7.8)	36.3 (36.2)
Automatic	10.5 (10.3)	27.0 (27.4)	7.0 (6.9)	40.4 (41.0)	8.9 (8.7)	31.7 (32.5)

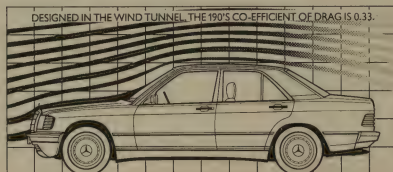
models are available with 4 or 5-speed manual gearboxes or a 4-speed automatic.

The outstanding figures in the chart demonstrate what can be achieved when an exceptionally low coefficient of drag (0.33) and high-strength, low-weight materials are combined with totally refined engines and gearboxes.

THE 190: TWO-LITRE CROSS-FLOW FOUR-CYLINDER ENGINE, REFINED TO PERFECTION.

The engineers decided that four-cylinder engines were required to meet the demands of the next decade. They had some very good reasons; the cross-flow units in the 190 and 190E achieve high torque at low engine speeds. Overtaking in heavy traffic is effortless and the smoothness and quietness with which it is accomplished, is decidedly unusual for cars of this size.

And because four cylinders have a lower friction-loss factor and occupy less space, they contribute to less fuel consumption. The 190's engine produces 90 DIN/hp and features contactless, transistorised ignition. Fuel and air are mixed in a crossdraught carburettor.



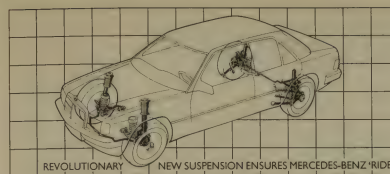
THE 190E, WITH THE WORLD'S MOST ADVANCED ELECTRO-MECHANICAL FUEL-INJECTION SYSTEM.

The 190E has an advanced fuel-injection system, combining the reliability of a mechanical system with the advantages of electronics. The electronic 'fine tuning' reduces fuel consumption by varying the mixture according to the driving situation and incorporates a fuel cut-off on the over-run.

The combination of four cylinders, cross-flow head, and electro-mechanical fuel injection enables the 190E's engine to produce 122 DIN/hp with unrivalled efficiency.

FIRST COMPACT CAR THAT FEELS LIKE A MERCEDES.

By developing a new coil-spring/shock absorber, strut front suspension and the revolutionary multi-link rear suspension, the engineers have produced superb ride



characteristics defying distinction from those enjoyed by the larger Mercedes-Benz saloons.

The rear suspension is an engineering tour de force. The revolutionary multi-link system permits the wheels to maintain an abnormally long distance of travel, at right angles to road surface.

Each rear wheel is located by five independent links, enabling camber, track, and toe-in to be finely-controlled as never before. It gives a big car ride with outstanding road-holding and handling.

LESS IS MORE.

The overall dimensions of the 190 are unusual. It is not a long car but it has an unusually long wheelbase of 8'9". And because the engine and suspension do not require as much space as in older designs, there is more room for the passengers and driver.

The overall length is only 14' 6" and with a turning circle of just 34' 10", the 190 requires very little road space.

So, four full-sized adults can be transported easily and comfortably in the quiet, elegant, reassuring surroundings that distinguish a Mercedes-Benz from other marques.

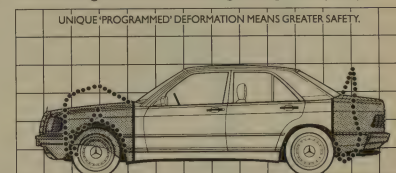
SAFETY THAT EXCEEDS ALL INTERNATIONAL REGULATIONS.

Convention says that 'bigger' is safer. Therefore is 'smaller' less safe? Not according to Mercedes-Benz.

The ergonomics of the driver's domain are carefully designed so he can react effectively in critical situations. Outstanding sound insulation and vibration damping reduces fatigue and preserves concentration.

And the active and passive safety features of the 190 match the standards set by other Mercedes-Benz cars, exceeding by far, all national and international safety standards.

This is only possible because the 190's sturdy, lightweight design is unique. High-strength micro-alloyed sheet metal, light alloys, and special plastics have been used to reduce weight without reducing strength or quality.



ENGINEERED LIKE NO OTHER CAR IN THE WORLD.

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by Kenneth Hudson

About one in 10 of the 1,500 museums in the United Kingdom is concerned with the story of the Navy, Army or Air Force. No other country has so many or such a high proportion of its total. France, Germany, the Soviet Union and the United States lag a long way behind for many reasons. In Britain, for many years Britain has not been a particularly militaristic nation and expenditure on its armed forces is modest by comparison with that found elsewhere. One reason is certainly the number of county regiments which existed until the end of the Second World War, each with its own headquarters and able to accommodate a museum; another is the disappearance of the British Empire and most of our naval commitments. But, as a result of which we have found ourselves with a tremendous amount of historical material in urgent need of a home.

It is evident from these figures that the Services museums are no longer the orphans they once were, but it would be misleading to suggest that they are all equally thriving or well run. Where the location has been favourable and there has been first-class, enthusiastic management—a combination exemplified by the achievements of Major Tony Brown at the Royal Marines Museum, Eastney, and Lt-Col George Forty at the Tank Museum—ways have been found of by-passing Ministry of Defence regulations and of finding the money and the space required for development. As far as Naval

There is no doubt that the military museums have the bigger problems. In the opinion of the well informed Col Pip Newton, who runs the Army Museums Ogilby Trust, the main trouble is that the museums in which he is particularly interested are much too thick on the ground. In his view, which is not shared by everyone, any museum which fails to attract a minimum of 5,000 visitors a year should be regarded as ripe for absorption into a larger unit. One Army museum for each county seems to him to be about right and he is greatly in favour of handing over the care of the collections to the County Museum Service wherever possible. The Somerset Light

The general principle among Armed Forces' museums is that each is run by a private trust. The collections belong to the trustees who, in the past, have not infrequently sold off parts of them. It is possible for the trustees to continue their ownership of the collection when a regimental museum is transferred to local authority premises but, as matters have so far been arranged, the cost of transport and re-installation has to be met either by the trustees or by the Ministry of Defence. This can amount to £20,000 or more, a sum which may be difficult to find. To say "Let us end our problems by handing over the museum to the local authority" is therefore not as simple a solution as it might appear.

Lt-Cond. C. B. White, at the Fleet Air Arm Museum, is of the same opinion. Five main roads meet at Yeovilton, all of them holiday routes, and the museum pulls in more and more visitors each year, partly because of the site and partly, the management is sure, because it is open every day of the year except Christmas Eve and Christmas Day. The attractions at Yeovilton are considerable. They include Sea Harriers and helicopters flying from the adjacent RNAS airfield and, in a separate exhibition hall, Concorde 002, which is looked after and presented by the Science Museum. There are many special exhibitions, a large and highly profitable shop and a well organized Friends Association.

The Welch Regiment Museum at Cardiff Castle is also well placed, since the castle is a considerable and well publicized municipal tourist attraction and many of those who come to



On the eve of November 4, 1695, Parliament set quite as safe as possible a trap for the traitor, the Duke of Fowkes. He was to be executed at eight o'clock, by morning, King James II. *at dawn* would have been dead too. ☛☛☛ He had been in the Tower of London for a week. Fortunately, he had zizzed out before Fowkes had time to light up. He ate a little, but not much. He was a little bit of a glutton, but not a glutton. You can't eat too much when it comes to potentially explosive situations. As a major of the cavalry, Mobl spends many thousands of pounds—and many more hours—on safety procedures. We know what to eat and save ourselves time. ☛☛☛ On celebrating November 5 with fireworks, do follow all the safety instructions and make doubly sure that children are supervised at all times. ☛☛☛ Not only the guy will go boom. ☛ Gay Fowkes day.

Britain's Services museums

see it visit the museum as well. Its advertising is simple and effective—"St Vincent, Waterloo, Inkerman, Mesopotamia, Crete, Korea, the Welch Regiment Museum . . . tells its 250 years of history with trophies, medals, weapons and dioramas"—and 70,000 people respond each year. The Regimental Museum of the Border Regiment and the King's Own Royal Border Regiment in part of the castle at Carlisle would seem at first glance to enjoy similar advantages, but for some unexplained reason the Department of the Environment, which owns the castle, does not promote it as an attraction—so the museum itself has to spend quite a lot on advertising. However, the Department does give the museum a percentage of what visitors pay to enter the castle—90p in summer, 50p in winter—and, with about 40,000 coming each year, this income is much appreciated. Most military museums, by the way, do not charge for admission. Carlisle is treated rather more generously than on average by the Ministry of Defence. The Ministry pays for the museum's heating, lighting and telephone, which is normal, but also for two attendants. The regiment decided, however, that supervision alone was not sufficient

and a curator was essential if the museum were to be run in a professional way and if researchers were to be given proper facilities. His salary is accordingly met by the trustees.

It is interesting to compare the situation at Carlisle with that of another museum in a castle, at Edinburgh, where Col B. A. Fergus looks after 300,000 visitors a year with the help of one attendant/storeman and one part-time cleaner, a stupendous achievement at which one can only marvel. Because of the site, says Col Fergus, "visitors pour in without any significant effort or advertisement". More space is badly needed here, especially for storage and workshops, but conservation is the biggest worry. The collection is extremely valuable and if it were not for the friendly help of the nearby Scottish United Services Museum, which has two qualified conservationists, disaster would not be far away.

The Royal Corps of Transport Museum at Aldershot is in much the same situation. Its excellent modern museum is cared for by the curator and only one other person. The Airborne Forces, also at Aldershot, and the Royal Green Jackets at Winchester—both modern, attractive museums—have to manage with the same sort of complement. These museums are attempting the impossible.

In national, as distinct from regimental or specialist corps, museums

the situation can be very different. At the Royal Air Force Museum at Hendon, Dr John Tanner had just short of 500,000 visitors in 1982 and gets along with a staff of 100. This figure could, however, be misleading because Dr Tanner has the Cosford Aero-Space Museum, the Battle of Britain Museum and, soon, the Bomber Command Museum under his command as well. Of these, only the RAF Museum receives a government subsidy, putting it on the same footing as the Imperial War Museum and the National Maritime Museum.

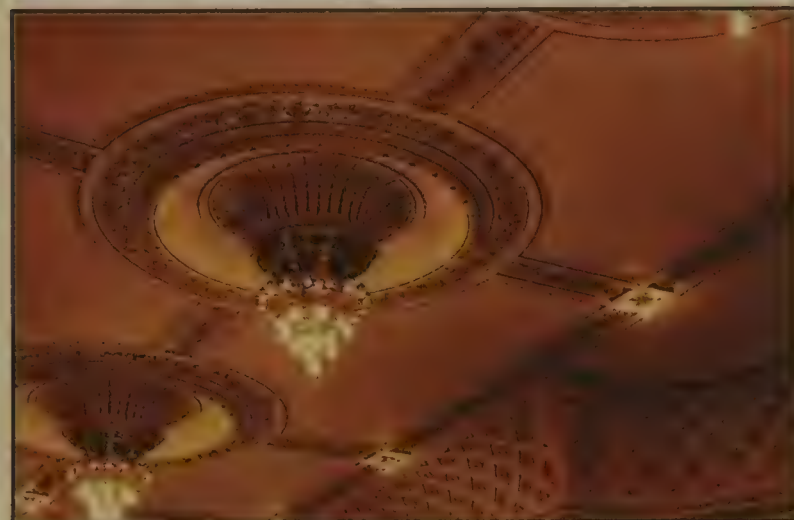
The Royal Naval Museum at Portsmouth, with 150,000 visitors, has a staff of 25, including 16 attendants for the five galleries. It badly needs more technical and professional staff, but it is unlikely to get them while government budgets are so tight. The Royal Marines Museum at Eastney, a large, lively and well arranged museum, employs 10 people, including its energetic curator, Major Tony Brown, RM. It would like very much to expand and has the premises to do so, but any additional finance will have to come from an appeal, which is very likely to be successful.

In the not too distant future, it is not unreasonable to see the pattern of Armed Forces museums in Britain developing in something like the following way. Little additional money will be forthcoming from the govern-

ment and funds will be withdrawn from museums which, often because of their inaccessibility, have been attracting few visitors. Some rationalization and regrouping will take place and the collections of a number of regimental museums will be placed in the care of local authorities. All museums supported by the Ministry of Defence will be encouraged to charge for admission and they will probably be allowed to keep the reward of their enterprise.

New arrangements of a radical nature seem to be particularly necessary at Portsmouth, where the present chaotic and wasteful organization—or lack of it—could usefully be replaced by something more efficient and more in the public interest, possibly in the form of a state-funded National Naval Museum, but separated from the Ministry of Defence and with trustee status. It would absorb and care for Portsmouth Royal Naval Museum, the *Mary Rose*, *Warrior*, *Foudroyant*, *Victory* and *Gannet*, together with the submarines *Alliance* and *Holland*, and other old ships and wrecks as they became available. It could also take in the splendid Naval Armaments Museum at Priddy's Hard.

But any new Naval Museum should be thought of as part of the history of Portsmouth. A Portsmouth Trail could be immensely successful and, since visitors would buy the Trail booklet, it need cost hardly anything ●



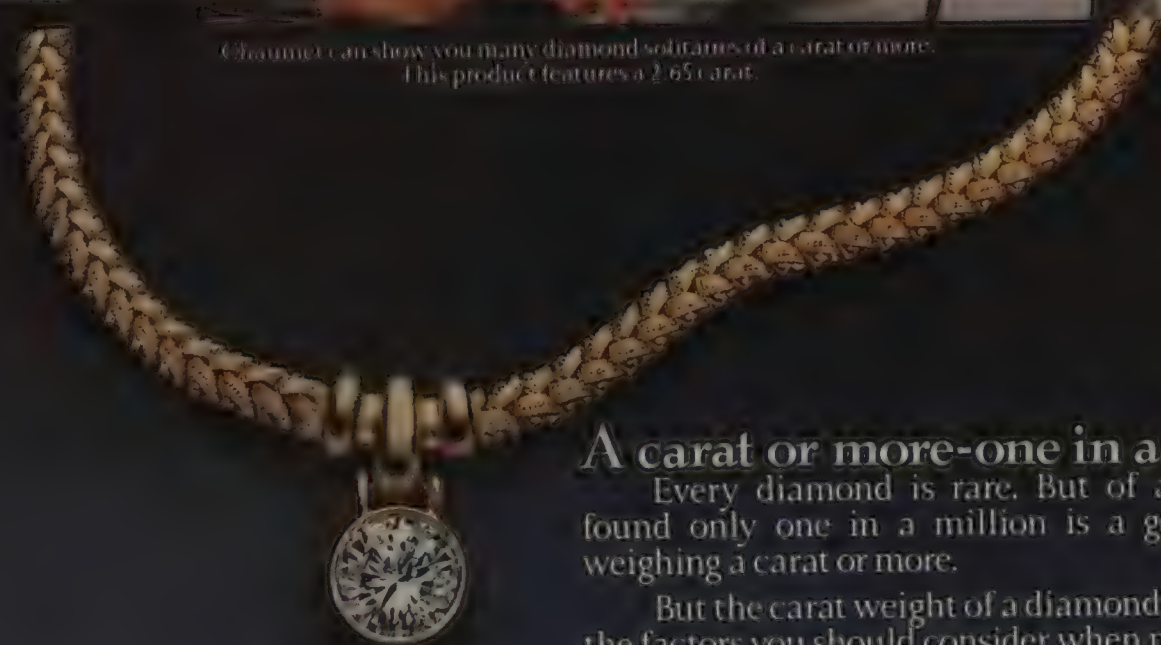
Top, regimental colour of the 43rd Light Infantry in the Royal Green Jackets Museum. Above, pendant bosses in the ceiling of the Victorian officers' mess, Royal Marines Museum. Right, the Victory Gallery, Royal Naval Museum.



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Devil's Island

by John Robert Young

About 12 miles off the coast of French Guiana in the South Atlantic are three small islands: Ile Royale, Ile St Joseph and Ile du Diable (Devil's Island) which make up the Iles du Salut. From the time of the French Revolution French Guiana was used as a penal settlement and from the mid 19th century the *bagnes*, as the prisons were called by the French, were expanded. The convicts were a source of cheap labour; they also worked on prison farms, cleared the jungle and built their own prisons.

People who had been condemned for life, escapees and political prisoners were sent to the Iles du Salut. Devil's Island was used mainly for political prisoners and it was here that the French army officer Alfred Dreyfus was held from 1895 until his release in June, 1899.

The prisoners on Ile Royale and Ile St Joseph did similar work to those on the mainland, but were more confined. Many never saw the end of their sen-

tences as yellow fever was a natural killer and those who tried to escape usually died in the jungle on the mainland. One of the few who succeeded was Henri Charrière, better known as "Papillon". Sentenced in 1931 at the age of 25 to life imprisonment for a murder he claimed he did not commit, Charrière finally escaped, after 13 years and nine attempts, on a raft made of coconut shells and found refuge in Venezuela. By the end of the Second World War the French had run down the *bagnes* and the last prisoners had departed by the 1950s.

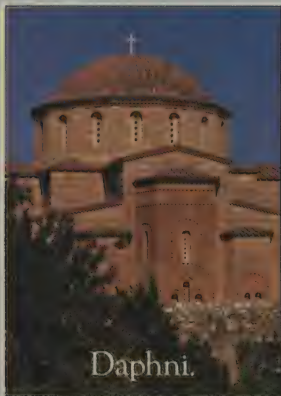
The ferry journey from the port of Kourou on the mainland takes about 90 minutes. Stepping on to the stone jetty on Ile Royale you are reminded of the thousands of prisoners who trod the same path. A lady from the small island hotel asks in French if you would like their 55 franc lunch. Some visitors sleep in the old cell blocks and find the island a quiet retreat and place of meditation ●



Top and top right, Devil's Island, the smallest of the three Iles du Salut, the former penal colony started in the mid 19th century, is about 12 miles from the coast of French Guiana. It is $\frac{1}{2}$ mile long and $\frac{1}{2}$ mile wide and is accessible only in calm weather. Above, right, and far right, cells on Ile Royale, the largest of the three islands where French criminals were condemned to a life of hard labour.

Top, drawing was a rare creative outlet: this sketch was uncovered beneath layers of plaster in the prison hospital on Ile Royale. Above centre, a graveyard for guards' and administrators' families. Prisoners' bodies were buried at sea, to be eaten by sharks. Above, ruined cell blocks near the Governor's residence. The penal colonies were officially abolished in 1938 by a French government decree.

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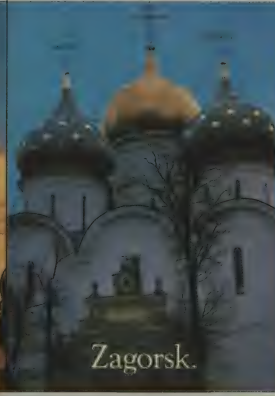
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Quality in an age of change.

Dockland airport's slow take-off

by John Winton

The plan to give London's dockland its own small airport has divided opinion between those who welcome the prospect of bringing new life into a derelict area and those who fear the environmental disturbance an airport can cause. The debate has been clouded by the complexities of East End politics.

It seems to have been one of those ideas that strike suddenly and magically, often in the bath. It came to Philip Edge, chairman of John Mowlem plc, the construction company, in the summer of 1981: to build a brand-new, mini-airport for Short Take-Off and Landing (STOL) aircraft in a depressed part of London's dockland to service the City of London.

Reg Ward, Chief Executive of the London Docklands Development Corporation (first set up in July, 1981), was cautiously enthusiastic. Preliminary planning began that autumn. The Secretary of State for the Environment called in the project for determination of planning permission at the end of 1982. A public inquiry opened, near the proposed site in the London borough of Newham, on June 8 this year. It is due to end this month and to report in the new year.

Basically, the STOLport proposition is to clear away the warehouses

and cranes on the existing pier between the Royal Albert and the King George V Docks and to build a runway 2,500 feet long by 100 feet wide (760 metres by 30 metres), with an "apron" big enough for eight aircraft. To the west of the runway there would be a control tower, passenger terminal, underground fuel storage, parking for 500 vehicles, and buildings for technical and emergency services. The whole site would be about 90 acres, approached through what is now Gate 19 of the old Royal Docks complex off the bypass road between Silvertown and the ferry at North Woolwich.

Newham STOLport would be operated jointly by John Mowlem, the developers, and the Plymouth-based Brymon Airways. They claim that STOLport would provide some 250 jobs directly: air and ground crews, flight controllers, baggage-handlers, security guards and firemen, and technical, secretarial, administrative and catering staff. It is also proved world-

wide that airports do generate peripheral business and jobs. One of the headier estimates is that STOLport will bring up to 5,000 extra jobs by 1990, 80 per cent filled by local people.

The proposed STOL aircraft, already used by Brymon, is the Dash 7, made by de Havillands of Canada. It is a 50 seat, four turbo-prop "quiet" aeroplane that cruises at 250 mph. It lands and takes off at a steeper angle (7°) than normal. It can take off, fully loaded, in the space of 1,100 feet and land in 1,200 feet. Use of STOLport would be restricted to Dash 7s and aircraft with similar STOL characteristics, except in emergency.

Newham STOLport would be only 5 miles from Tower Bridge, and easier and quicker to reach from the City than Heathrow (although this is disputed by opponents). It would serve a 400 mile radius, to Glasgow, Plymouth, Birmingham, Paris, Brussels, Amsterdam, Shannon, Geneva, Frankfurt, the Scilly Isles, the Channel

Islands and Brittany. The estimate is one million passengers a year, which means 50 or 60 STOL movements a day. There would be no flying before 6.30am or after 11pm.

Feasibility flights, with a Dash 7 landing and taking off from the 2,000 foot Heron's Wharf on the Isle of Dogs, took place in June last year and again in June this year. Apart from their technical value they were marvellous publicity. Some 10,000 people were there and to many local people it did seem that something new and thrilling was on its way to dockland.

John Mowlem are 160 years old and no newcomers to dockland; they have been contractors to the Port of London Authority since 1924. Brymon is a successful domestic airline, with a 10 year track record. Consultants are the internationally known merchant bankers Kleinwort Benson. With this array of technical, aeronautical and financial expertise and the Dash 7 (and a Dash 8 in prospect), why is

»»»



The 50-seat de Havilland Dash 7 aircraft on a trial run at Heron's Wharf on the Isle of Dogs. It can take off in a space of 1,100 feet and land in 1,200 feet.

Dockland airport's slow take-off

Newham STOLport not arousing universal enthusiasm?

Even to ask such a question is to underestimate the Byzantine nature of East End politics. Opposition to STOLport is to a great extent ideological. This is Labour country where even the cross-Thames ferry is called after Ernest Bevin. All the Labour-controlled local authorities bitterly resent the London Docklands Development Corporation, which they regard as having been imposed upon them by that arch-bogeyman Michael Heseltine when he was Environment Secretary. Moreover the LDDC has real political clout, as it is the planning authority that decides the uses and sale of land in much of the docks area. Relations

between Newham and the LDDC are so bad that the Council is hovering on the point of withdrawing its representative on the LDDC board.

In April Newham's own officials produced a STOL report which expressed the conflict as "a difference in planning philosophies" between the LDDC, who are "keen to pursue opportunist and demand-led initiatives relying heavily upon the involvement of the private sector". Or, being translated from the local government gobbledegook, "plain private enterprise". While conceding that this has "a valuable role", the STOL report emphasizes the imperative necessity of "meeting the needs of local people".

Why, a layman might inquire, could "private enterprise" not meet the needs of local people? After 30 pages roundly condemning STOLport, Newham officials conclude by saying the issues

are "finely balanced" and cautiously approve the project. However this codicil was apparently added later by Newham's chief council officers and not by the more junior officers who wrote the report.

Other STOLport opponents include the GLC and the Campaign Against The Airport, which covers various organizations and individuals. Together they marshal a formidable list of objections. STOLport, they say, goes against the central planning strategy for the area—although there is no such strategy as yet.

Also airports are notoriously difficult to control once established, and there is no knowing how large and how undesirable STOLport may become. STOLport might spoil plans, as yet only on paper, for a £300 million exhibition centre, with a marina and hotels, to be built on the Royal

Victoria Docks. STOLport might use other noisier and larger aircraft than the Dash 7 (strongly denied by the applicants). STOLport will generate much more noise and many fewer jobs than claimed. There are possible dangers to STOL aircraft: high mill buildings to the west and, even though the runway is realigned, the future ELRIC (East London River Crossing, possibly a high-level bridge) to the east. STOLport will add to the existing isolation of North Woolwich from the rest of the borough.

Newham council rejected their own STOL report. The councillor who ➡

Below, aerial view of the Royal Docks on the Thames at Newham. The site for the STOLport runway would be on the wharf (right) between the Royal Albert and King George V docks. Right, architect's model of the proposed development.



Dockland airport's slow take-off

moved the rejection, David Gilles, agrees that he was much influenced by the fact that the LDDC is "an undemocratically constituted quango" (which indeed it is) "foisted on us by a Tory government". He would prefer to see manufacturing industry, low technology, housing schemes, projects for children and sports facilities to meet the needs of local people. He does not mince words. "Quite frankly," he says, "the environmental consequences of STOLport terrify me."

David Gilles also attacks STOLport on the grounds of viability—a point consistently argued at the public inquiry by Dr Bob Colenutt, a professional planner, of the Joint Docklands Action Group. To him viability means not only "Will it work?" but "How much are they going to make out of it?" He has tried to cross-examine Mowlem's, but the firm retort is that this is confidential information. The inquiry inspector, Montagu Smith, ruled in their favour. Mr Smith and his Air Assessor, Air Vice-Marshal Young, are models of tact and courtesy in sometimes very heated "court-room" discussions.

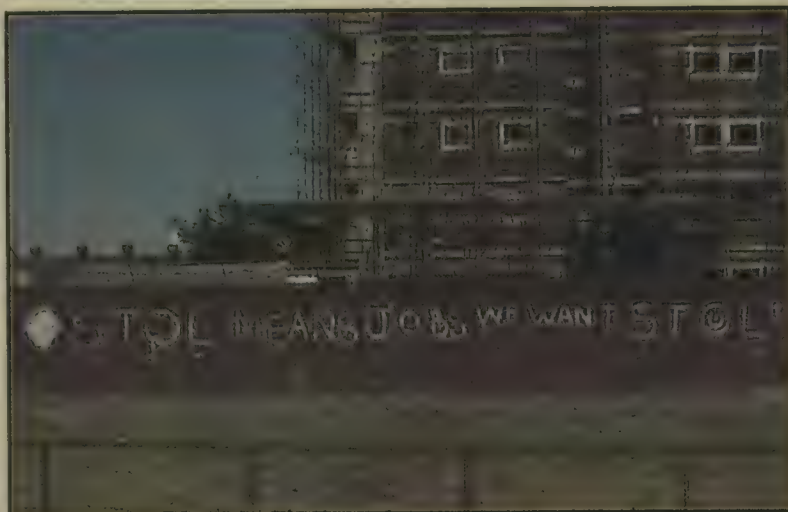
Dr Colenutt has yet another, more subtle line of attack. With all its angles of flight, and heights of the tops of buildings to clear, this STOLport is only just going to fit into the site. It is, Dr Colenutt argues, a reach-me-down, economy-sized sort of scheme. "They're even getting the land on the cheap" (£6 million). Is this going to be the great imaginative scheme to set the docklands alight? "It is," he says, "the thin end of the wedge of an environmental disaster."

In spite of their vehemence and persuasiveness, the STOLport critics seem to be out of tune with the majority of local opinion. With innate common sense local people concentrate upon two main issues. Against: noise. For: jobs. Obviously, they think, it is going to make more noise than expected. But it is bound to produce some jobs.

The point is well put by Neal Chubb, artist and painter, formerly Labour, now SDP leader on the council. "Nobody believes that STOLport is going to be the fairy on the top of the Christmas tree and we're all going to live happily ever after. But at least it's a start."

Some of the strongest language comes from the women. The East End has a strong matriarchal tradition, in politics as in the family. For years after the Second World War the local political scene was dominated by a circle of legendary Labour women. The last of them, the redoubtable Lilian Stears, died early this year at the age of 92.

Lilian's mantle has fallen upon Councillor Anne King, whose father was a docker for 35 years. A staunch Labour supporter, she is nevertheless in no doubt about STOLport. "I think



Top, deserted wasteland at the King George V dock. Above, graffiti favouring the STOLport project. The district has lost 35,000 jobs in five years.

it's an absolutely brilliant idea. The old dockland has gone for good. It'll never come back and it's no good hoping it will. Now we want to get rid of the old dockie image. STOLport will be something for our young people to look forward to."

Councillor King deals briskly with fashionable objections. "Noise. Listen, we used to live with noise, with lorries going up and down the dock road all day long. It's been quiet around here since the ships went."

What about the criticism that many of the STOLport jobs will be too high-powered and specialized for Newham people? "Why do they keep writing our own people down? How do they know what we can do until we try? Obviously we want the best. The airline pilots and the air-traffic controllers may not be local, but the other jobs could be."

What about the counter-suggestion that many of the jobs offered to local people will be menial and degrading? Councillor King sees nothing demeaning in it. "A lot of women round here

used to have cleaning jobs in the ships and they wouldn't mind those jobs back again."

What about the tower blocks studied around the district? They say there is a danger of STOL aircraft crashing into them. "I live on the eighth floor, and I'm not afraid."

But on one point Councillor King and the other objectors are agreed—no helicopters. Newham evidently thinks, with 90 per cent of the population, that helicopters are noisy and obtrusive. But such is the complexity of the STOLport problem that even helicopters have their supporters. Captain Eric ("Winkle") Brown, CBE, DSC, AFC, once a Fleet Air Arm celebrity and now of the British Helicopter Advisory Board, says, "If they don't allow helicopters, then we shall oppose STOLport."

Local trade and business, big and small, supports STOLport. Steve Rowlings runs Doverplan Eels, with 20 employees who are mostly young people. They make nets, build boats, and with five small dorys catch eels

along the Thames from Richmond to Dartford, netting 2 tons in a good week. Eels, it seems, have to be transported live, "on the wriggle", so to speak. "We badly need to export," says Steve Rowlings. "Our eels are great delicacies in Holland and Germany. With STOLport we could get them there in hours."

The MP for Newham South, Nigel Spearing, re-elected for Labour with a reduced majority in June, stands on his election address. "A STOLport," he says, "could provide additional employment but it would cover only part of the huge site."

It certainly is a huge site, some 800 acres, including 230 acres of water. It is not entirely derelict. Some buildings are occupied, some boats do use the docks, and there are still an estimated 800 jobs in the area.

But this is a district which has lost 35,000 jobs in five years. Walking around the Royal Docks a visitor is inevitably reminded of Ozymandias, king of kings—"look on my works, ye Mighty, and despair!" Vast deserted buildings abound on every side, still adorned with their famous names: Harland & Wolff, Furness Withy, Elder Dempster. Some are enormous. No 4 Warehouse on Victoria Dock is 900 by 200 feet and as they say locally, "the biggest unused shed since the Pyramids".

There are lines of gigantic cranes, all motionless for ever. There are ships, but they are going nowhere except to the marine knacker's yard. Everywhere the dockside has been taken over by couch grass, clumps of elder and stretches of purple loosestrife.

On such a scene STOLport must surely come as a ray of hope. It may be, as Newham Council's chief officers say, that the questions are "finely balanced". But in the end STOLport would surely restore some life to a dead dockland.

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TEACHER'S. A WELCOME AWAITING.

Observing peregrines

By using a TV monitor and automatic tele-release equipment, the Danish expert on falcons Frank Wenzel has succeeded in taking some unprecedentedly intimate shots of the family life of a pair of wild peregrine falcons. He also recorded their sounds, discovering *inter alia* that a few days before the eggs are hatched the mother talks to them in uncommonly soft and harmonious tones.

The photographs were taken on a 90-acre sanctuary which Frank Wenzel and his wife established some six years ago near Skagen, the most northerly point of Denmark and protected by thousands of acres of moors bordering the sea. Apart from the peregrines, which have been breeding each year, the sanctuary for rare and threatened species also has breeding gyrfalcons, white-tailed eagles, golden eagles and goshawks.

The domestic shots of the peregrines were taken by flashlight in an annex building of the sanctuary, where they had nested.

While some of the peregrine falcon's defenders favour propagation by artificial methods, like incubators, Wenzel believes that a natural upbringing produces young falcons much better equipped to hunt and fend for themselves in the wild.



The falcons take turns to incubate. Here the male rises carefully from the eggs, to be replaced by the female.

PHOTOGRAPH BY FRANK WENZEL



At 24 days old the young weigh about as much as their parents, but are constantly hungry. Both parents feed them, taking care that each receives its fair share.



The male falcon is initially reluctant to feed the fledglings himself, but when they are three days old he takes up the duty, closely observed by the female.



The return to the wild of falcons born in the sanctuary has proved they fare better than those reared artificially: "stamping" by man makes them vulnerable.







Great coats for winter

by Ann Boyd. Photographs by Perry Ogden.



A coat is often the biggest single investment that we make in our wardrobes, so it is important to get it right.

Decide how versatile your coat has to be. If it is for evening as well as day wear, a plain material is preferable to a tweed one. Navy is a good colour choice. It goes with almost everything and can even be slipped over a black dress in the evening—in the dark you will not notice the difference in colour. Choose the weight of your coat carefully. I prefer a lighter weight coat that is roomy enough to go over a suit or thick sweater, which will provide the extra warmth in the coldest days of winter yet not be too heavy.

It is advisable to avoid a coat that is ultra-fashionable. It may look up-to-the-minute now but dated next winter. You will probably force yourself to wear it, having spent good money on it, but you will not be happy.

A lot of people will have only one coat. I have several. As winter is usually so long, it is cheering if you can vary your outer garment as well as what you wear underneath. My best buys, collected over several years, have

Above left, classic ginger trenchcoat, 75 per cent cashmere, 15 per cent wool, 10 per cent nylon, £210, by Nicole Farhi at Stephen Marks, sizes 8-14, from Harvey Nichols, Knightsbridge, SW1; Fenwick, New Bond Street, W1; Peter Robinson, Oxford Circus, W1; Swank, Harewood, Leeds; Elizabeth Grey, Oldham, Lancs. White cotton military style shirt, £16.99, sizes 10-14, from Warehouse, 19 Argyll Street, W1, Duke Street W1, and branches in Romford, Leeds and Croydon. Faded Levi jeans, £9.99, from Flip, 126 Long Acre, WC2 and branches. Natural leather belt, £10, by French Connection, also in black, sizes S, M, L, from Friends, 170 Kensington High Street, W8; Connections, 11-12 James Street, WC2 and branches at 117 New Street, Birmingham, and 3 Burton Arcade, Leeds. White plimsolls, £6.99, from Milletts and Citizen Leisure branches throughout the country.

Above right: brown herringbone shawl-collar coat with brown leather trim, 70 per cent wool and 30 per cent mixed fibres, £140, by Nicole Farhi at Stephen Marks, sizes 8-14, from Harvey Nichols; Fenwick; Miss Selfridge, 40 Duke Street, W1; Ambers of Chichester; Cream, Leeds. Wide tan leather double-buckle belt, £16, by French Connection, also in black, sizes S, M, L, from Friends; Connections. Beige/red tartan flannel shirt, £3.99, and orange Paisley cotton scarf, £1.49, both from Flip. Plain brown tweed trousers, 61 per cent wool and 39 per cent mixed fibres, £49.50, by Jousse, sizes 8-16, from Way In at Harrods, Knightsbridge, SW1; Cream, Marylebone High Street, W1; Whispers, 19 St Andrews Street, Droitwich, Worcs; Gillian, 16 Mackinly Place, Newton-Merton, Glasgow. Topaz and pearl antique finish brooch, £15, by Adrien Mann, from Selfridges, Oxford Street, W1; Peter Jones, Sloane Square, SW1; Barkers, Kensington High Street, W8. Shoes, £95, from Ralph Lauren, 143 New Bond Street, W1.

all been simple with no trimmings that may become shabby before the coat is fully worn out.

The length is important. Unless you are buying a short or three-quarter length coat choose one that is on the long side. If fashion decrees a change in hemlines it is safer to buy something that is too long rather than too short. If hemlines do go up and you are tempted to shorten your coat, resist if you can; they are bound to come down again and you cannot add the length back on to it.

I have chosen four coats with different looks that are all suitable for this winter and which will go on beyond one season. The most expensive is the classic ginger trenchcoat which is 75 per cent cashmere. If you are able to buy a coat at this price, you want to get the maximum amount of wear out of it. The photograph shows that it looks just as good with jeans and sneakers as it would with a more traditional smart suit. If you like cashmere but feel that £210 is beyond your reach, Next have a cashmere and wool coat for £79.95 and Alexon have one for £115 ●

Ann Boyd is Fashion Editor of *The Sunday Times*.



Left, grey/white flecked McNut tweed high-collared coat, £64.99, sizes 10-14, from Warehouse. Grey/white checked cotton and viscose mix shirt, £14.95, by French Connection, assorted colours, sizes S, M, L, from Friends; Connections. Red and white scarf, £1.49, from Flip. Plain brown pure wool tweed trousers with cotton lining, £69, by Ally Capellino, sizes 10-14, from Philippa Heath, 20 Francis Street, Leicester; for stockists in the London area, inquiries to Ally Capellino, tel 01-488 9777.

Above, black tailored flannel double-breasted coat with Paisley lining, £59.99, sizes 10-14, from Warehouse. Blue striped cotton shirt, £10.99, assorted colours, sizes 10-14, from Warehouse. Piece of indigo batik, tied into a bow at neck, from a selection at John Lewis, Oxford Street, W1.

Hair and make-up by Mark Hayles at Nevs.

Pioneers in interstellar space

by Patrick Moore

On March 2, 1972, NASA scientists launched their probe Pioneer 10 towards the planet Jupiter. In December of the following year it made its pass of the Giant Planet, sending back magnificent pictures as well as a vast amount of additional information. Originally it had been designed to operate for no more than 30 months—and if it had done no more it would still have been regarded as an outstanding success. In fact, Pioneer 10 is still active today and is proving to be more important than its makers had dared to hope.

By now it has reached the outer part of the Solar System. On April 25, 1983, it crossed the orbit of Pluto—which at the moment is not the most distant planet; its eccentric orbit brings it closer in than Neptune. It was not until Pioneer crossed the path of Neptune on June 13 that it had definitely left all the planets behind. It will never come back; it has begun an endless journey between the stars, but we may hope to keep in touch with it until about 1991, when it will be a full 5,000 million miles from the Sun. Its prime duty henceforth is to give us information about the vast, extended region known as the heliosphere—that region of space in which the Sun's influence is dominant.

It has long been known that the Sun sends out streams of particles in all directions, making up what is called the solar wind. Its effects are detectable in many ways; for instance, the solar wind acts on the tails of comets, "pushing" them so that they always point more or less away from the Sun. But the solar wind is not visible in the ordinary sense; it comes from the region of the Sun's atmosphere known as the corona, which can be seen with the naked eye on the rare occasions when the Moon covers the Sun completely, producing a total eclipse—and it can be studied from space, beyond the top of the Earth's atmosphere.

The corona is at a high temperature. This is not quite the same as saying that it is "hot". Temperature is a measure of the speeds at which the atomic particles are moving around; the quicker the motions, the higher the temperature. In the corona the speeds are very great, but the particles are so few that they do not produce much of what we term "heat". (There is an analogy here with a firework sparkler and a red-hot poker. Each spark of the firework is at a high temperature, but has so little mass that the firework may be held in the hand—while I would certainly not recommend gripping a glowing poker.)

The corona, then, is at a temperature of between 1,000,000°C and 5,000,000°C. This means that it emits X-rays. From the American Skylab

space-station the astronauts took X-ray pictures that showed that in the corona there are denser "active regions", which show up as bright patches and are composed of material held in by closed loops of the Sun's magnetic field. There are also more tenuous regions, known as coronal holes. Solar wind particles flow out of the coronal holes, along the lines of magnetic force. Moreover, the Sun is subject to violent outbursts, which send out waves of particles surging outward at high speeds; they overtake the slower-moving particles of the regular solar wind and produce shockwaves, so that the solar wind becomes gusty and variable. The average velocity of the solar wind past the Earth is almost 1,000,000 mph.

The Earth has a magnetic field, as well as being surrounded by zones of electrically-charged particles known as the Van Allen zones. When the solar wind is particularly strong, the particles from it overload the Van Allen zones and there is a cascade effect into the Earth's upper air, causing the lovely glows which we call auroræ or polar lights. In addition the solar wind distorts the Earth's magnetosphere, squeezing it inward on the side turned towards the Sun and stretching it out into a long tail on the side turned away from the Sun. Therefore the Earth's magnetosphere—the region in which our magnetic field is dominant—is pear-shaped.

Pioneer 10 investigated the magnetic field of Jupiter, which is much stronger than that of the Earth, and found the same effect; indeed, the Jovian field can stretch out as far as the orbit of the next giant planet, Saturn. But what about the Sun's heliosphere, which may be said to end where the solar wind can no longer be detected? Before the flight of Pioneer 10 it was thought possible that the solar wind would fade away not far from the distance of Jupiter from the Sun. Pioneer showed otherwise. The solar wind extends much, much farther than that.

Here, too, we have a pear-shaped region, because the Sun is moving round the centre of the Galaxy at a high speed—around 44,000 mph. Space is not empty; it contains tenuous material, and there are magnetic effects, too. Consequently the heliosphere is compressed on the side in which the Sun is heading, and drawn out into a long tail on the opposite side. It is kept inflated by the solar wind, and varies considerably in extent because the Sun itself is not constant; it reaches its maximum activity every 11 years or so, when the solar wind is strongest and most gusty, so that the heliosphere is then at its largest.

There is another interesting effect here. This concerns cosmic rays, which are not really rays at all, but atomic nuclei coming from deep space. When

they reach the heliopause—the boundary of the heliosphere—they have to penetrate it, and this is most difficult at times of solar maximum, so that when the Sun is at its most energetic we receive fewer cosmic rays.

Pioneer 10 has also shown that contrary to expectation, the speed of the solar wind does not slow down with increased distance from the Sun. It had been thought that there would be a slowing-down process caused by collisions between the solar wind particles, but nothing of the sort seems to happen. Another novel effect is that the shock waves driven outwards from the solar storms reverberate around the heliosphere for many months.

How far does the heliosphere extend? Pioneer 10 is heading "downwind", and we may have lost contact with it before the boundary is reached. However, its sister probe, Pioneer 11, is leaving the Solar System in the opposite direction—"upwind"—and here the boundary is much closer, so that we may hope that the probe will still be in radio contact by the time the heliopause is reached. Certainly astronomers hope so, because in this case we will be able to obtain information from outer space—the regions which are not "polluted" by the solar wind.

The Pioneers were new-type probes in another way; they were not powered by solar panels. Instead, each Pioneer is powered by four units which make use of the decay of a radioactive substance (plutonium) to generate electrical power. The system has worked remarkably well.

Eventually we will lose all track of the Pioneers, and it is interesting to speculate where they may go. Pioneer 10 is at present travelling away from us at about 30,000 mph, but will in time drop down to a steady 25,000 mph or so. Its first encounter with a really bright star will not occur for about 227,000 years, when it will pass 6.4 light-years from Altair, the first-magnitude star in Aquila (the Eagle) which is prominent in the evening sky throughout the summer.

Will Pioneer 10 ever be found by an alien civilization? The chances of any such thing are slight, but not nil—and just in case it happens Pioneer carries a plaque which would, it is hoped, give its finders a clue as to its origin.

Meanwhile Pioneer 10 moves on, still sending back data. There is even a chance that it and its twin may give an indication of the presence of a planet beyond Neptune and Pluto, or even a dark companion of the Sun. As to the eventual fate of the probes—well, it is difficult to say; they will presumably continue moving between the stars, unseen and unheard, until they are destroyed by collision with some solid object. They are our first, though not our last, messengers to interstellar space.

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Raffles Hotel, Singapore

by Louis Heren



PHOTOGRAPHS BY TIM GRAHAM

Singapore and Raffles are synonymous for most people; not Stamford Raffles, the Englishman who founded the City of the Lion in what was then a mangrove swamp, but Raffles Hotel. It is not the greatest hotel in the world, but its appeal is apparently universal.

It is difficult to say why. The Singapore gin sling—two ounces of gin, one of cherry brandy, a dash of Cointreau, lemon juice and bitters—was invented in 1915 by one of its barmen, Ngian Tong Doon, but it is not a serious drink. The rubber planters, sea captains and adventurers who frequented the long bar, known in those days as Cad's Alley, would have ordered gin pahits, or pink gins.

When it was founded nearly 100 years ago the sea was just across the road, but Beach Road is now some distance from the sea because of land reclamation. Singapore has moved northwards, and the area has become unfashionable. At least a dozen hotels in the Orchard Road area provide more

Top left, the Palm Court where, above left, the Singapore gin sling is served. The cocktail was invented by a Raffles barman in 1915. Above right, the Tiffin Room.

modern services and alleged comforts, but Raffles's 127 suites—bedroom is a word unknown in the hotel—are still sought after.

One reason, which reinforces my faith in human nature, might be described as literary although I see it as an appeal to the imagination. For instance, Joseph Conrad was sitting on one of its verandas when he read a report in the *Straits Times* of a crew which abandoned a ship sinking with hundreds of native passengers, and the result was *Lord Jim*.

Not all the *literati* were complimentary. Rudyard Kipling said, "Feed at Raffles Hotel and sleep at the Hotel de L'Europe." Noël Coward, who was found naked in a corridor after a wild party, said that Singapore, and by inference Raffles, was a first-class place for second-class people. But Somerset Maugham, who spent more time in

south-east Asia, said Raffles "stands for all the fables of the exotic East".

This must be its main appeal. The very name conjures up the mystery and excitement of the Orient which Conrad and Maugham helped to generate. Modern Singapore looks like an Asian Manhattan, only cleaner, more efficient and orderly, but pirates still haunt the waters of the archipelago and Raffles is a living reminder of the days when men lived dangerously and colonial wives were not as good as they might have been.

The architecture helps: white stucco of vaguely classical proportions softly corrupted by tropical vegetation and humidity. I have happily sat for hours in the Palm Court, the hotel's garden with its traveller's palms and white balustrades, drinking and talking with old friends and enjoying the trade wind coming in from the South China Sea.

The Tiffin Room, with a glass roof three storeys above, has been described as a marble-floored dream castle. With the many slow-turning ceiling fans it is a handsome and evocative room. One can believe the story that a tiger was once found in the nearby billiard room.

One can also believe the story that the staff buried the huge silver beef cart when the Japanese invaded Singapore. A fifth-columnist, who turned out to be a senior officer of the dreaded Kempeitai secret police, questioned the waiters about its disappearance, but it remained buried until the British returned in 1945.

You can now order roast beef and Yorkshire pudding from that cart. The temperature and humidity outside will be in the mid-90s but do not be deterred. The beef and pud will be excellent; no less important, they are as much a part of Maugham's exotic East as the rickshaws in the forecourt and that tiger under the billiard table.

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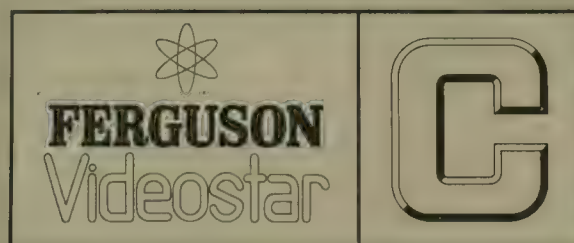
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The Burlington House Fair



One of 16 rolls of 18th-century Chinese wallpaper, decorated with exotic birds, trees and flowers on a jade green background, lent by Queen Elizabeth the Queen Mother, Patron of the Fair.

The Burlington House Antiques Fair opens at the Royal Academy on October 20, with a Private View the day before opened by Princess Alexandra. The public will be admitted on October 19 after 5pm. This will be the third time the Fair has been held at this venue since it was last held at Grosvenor House in 1978. Sixty exhibitors will show antiques and works of art of the highest quality in superb surroundings, and new this year will be an 18th-century salon set up in the Octagon Gallery, where paintings, furniture and ornaments of the period will be displayed. The theme

of this year's Fair is "Royal Patronage"—appropriately, as since 1937, when the late Queen Mary became patron, the Royal Family has supported the Fair and lent pieces from their private collections for exhibit. This year's royal loans come from the Queen, Queen Elizabeth the Queen Mother, Princess Alexandra, and the Duke and Duchess of Gloucester; and there will be other loan exhibits from the Worshipful Company of Goldsmiths, the Victoria & Albert Museum, The Armouries of the Tower of London, the Museum of London and the Royal Institute of British Architects.



Le postier by Francis Bonvin (1817-87), watercolour and gouache, 9 $\frac{3}{4}$ by 7 $\frac{3}{8}$ inches. From Stoppenbach & Delestre.



Doucai saucer dish painted in underglaze blue and coloured enamels, 6 $\frac{1}{4}$ inches across, Kangxi period. From S. Marchant. Top, diamond-set gold box with cameo of Diana and Actaeon, 1750; gold box set with mosaic of rural scene, c 1765. Both from Wartski.



A Louis XVI gold-mounted orange lacquer *aide-memoire* made in Paris in about 1781. The panels have an applied chased gold portrait of Athanase de Brienne and the family arms. Inside is the original agenda, a map of Paris and its suburbs, a map of the Brienne property and a 1781 calendar. From D. S. Lavender.



The Alsop box, made for Robert Alsop (died 1785), alderman and Lord Mayor of London and Governor of the Honourable the Irish Society 1745-85. The box was made to commemorate his visit to Londonderry in 1765. The goldsmith is not known, records for the relevant period having been lost. From S. J. Phillips.



Vase de pivoines by Henri Fantin-Latour, 1907. Oil on canvas, 16½ by 14¾ inches. From Richard Green. Right, late Ming period folding horseshoe armchair with footrest in its original red lacquer. From Odile Cavendish.



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Enamelled treasures



by Ursula Robertshaw

An exhibition at the end of the month, from October 29 to November 6, at the Clarendon Gallery, Portland Road, W11, will show the work of the five contemporary enamellers whose pieces are illustrated on this page. They use between them the three main techniques of enamelling: cloisonné, in which small compartments or cloisons, formed by metal wire or strips soldered to the base, are filled with the powdered enamel and fused; champlevé, in which the enamel is inserted into recesses engraved on the surface of the ground metal; and plique-à-jour, in which translucent enamels are fused into cloisons but the cells are only temporarily attached, not soldered, to the base, so that after fusion and annealing the background sheet may be removed to leave a stained glass window effect.

Four of the enamellers—Setsu Lee, Sarah Letts, Joan MacKarrel and

Aliette de Lacombe—are the pupils of the fifth, Phil Barnes, who teaches the art at the Sir John Cass School of Jewellery and Silversmithing at Whitechapel. His own skill is considerable—he won, for example, the Jacques Cartier Craftsman of the Year award in 1971, the Arts Council's competition for goldsmiths, silversmiths and jewellers in 1972, 73, 76 and 78—and he has successfully passed this skill on to the talented group who now share a workshop with him at 9a North Street, Clapham, SW4 ●

Top, rosewood, pearl and plique-à-jour enamel hair comb by Setsu Lee, £180. Silver box enamelled in champlevé by Sarah Letts, £250. Champlevé buckle set with peridots by Setsu Lee, £300. Plique-à-jour enamel pendant set with aquamarine by Joan MacKarrel, £60. Champlevé brooch by Aliette de Lacombe, £120. Right, picture composed of champlevé plaque and spray of ivy, by Phil Barnes, £1,800.



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This system helps our car to hold the road like a sports car without the normal

penalties of heavy steering and harsh ride.

At the other extreme, although the 520i has all the comfort of a traditional executive saloon, its advanced suspension keeps it firm and taut when ordinary cars feel slack and unresponsive.

It's not just an inadequate chassis that dulls such vehicles.

It's inadequate performance, too.

As The Times recently thundered, "The never-ending search for fuel economy is in danger of spawning a generation of long-legged but gutless wonders". The 520i is not one of these.

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T. Cowie Ltd
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Grange over Sands (04484) 3751
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Medieval trading post in the Indian Ocean

by John Carswell

The maritime connexion between the Near East and China was well established from the seventh century AD. The Curator of Chicago's Oriental Institute describes excavations at Mantai, an important site on the old trade route in north-west Sri Lanka.

Recent excavations at Mantai, at the north-west tip of Sri Lanka, are the culmination of a series of investigations into the routes by which Chinese ceramics reached the Near East in the medieval period, and the broader topic of maritime traffic in the Indian Ocean as a whole. The maritime connexion between the Near and Far East was well established from the seventh century AD in the early Islamic period, and Muslim merchants and ship-owners are known to have played a leading part in such commerce. By exploiting the monsoon a fast sea passage was possible direct across the

Indian Ocean, which was the foundation of long-distance international trade, superseding the much slower coastal carrying-trade of antiquity.

Evidence for such maritime enterprise can be found in various sources, of which the Arabic and Chinese are among the most informative and important. Supplementing these is the evidence of the trade goods themselves, found either at their ultimate destination or at any of the intermediate points along the way. The vast majority of the traded products, being of an organic nature, have not survived; but of the durable goods pottery

has proved to be among the most important for research.

In recent years a number of excavations in the Near East have greatly increased knowledge of such trade, at sites such as Fustat (Old Cairo), Siraf on the Persian Gulf, Kilwa on the coast of East Africa, and Quseir al-Qadim on the Red Sea. At the same time excavations in the Far East, in China itself and in Malaysia, Borneo, Indonesia and the Philippines, have also supplied evidence of the export trade of Chinese wares. The central sector, however, has been somewhat neglected, and it was to rectify this that research was begun in the south Indian region in 1974.

In 1974 a month spent on Male, the capital of the Maldives, making an intensive surface survey and a small excavation, revealed two important points. First, the hundreds of Chinese Sung and Ming dynasty sherds collected, combined with the evidence of 15th-century Chinese maps and texts, clearly showed that the Maldives were on one of the main routes from China to India, the Near East and Africa. Second, the almost total absence of Islamic pottery appeared to indicate that this traffic was a one-way affair.

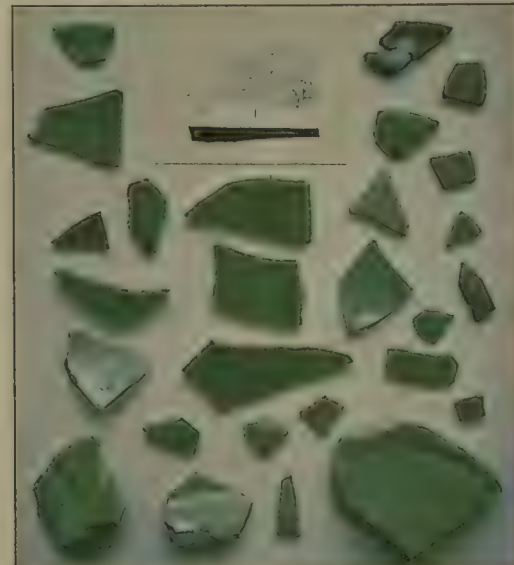
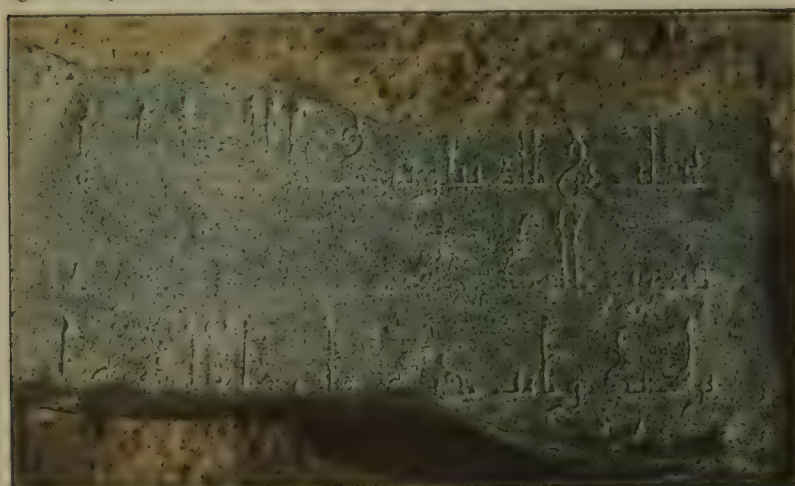
This can be partly explained by the effect of the monsoons on patterns of sailing. Arab navigators knew that when travelling to the Far East on the south-west monsoon, *rih al-Kaws*, it was necessary to break the journey by stopping in India. On the return journey from China by carefully timing the departure it was just possible to complete the journey in one monsoon.

Further surveys on the coast of India and Sri Lanka in 1976 and 1978 revealed a less consistent picture. Here coastal sites often contained Islamic as well as Chinese wares, indicative of traffic from both directions. One such site was located on the edge of a lagoon just south of Vankalai, in north-

western Sri Lanka. A limited exploration in 1978 produced quantities of Chinese, Islamic and local pottery. The Chinese sherds had parallels in a cache of more than 500 Chinese vessels, found a year earlier near Jaffna to the north-east, which could be dated c AD 1100, which also tallied with the Islamic material. The greatest depth of deposit at the Vankalai site was no more than 2 metres, suggesting it was an ephemeral settlement yet affluent enough during its short history for its inhabitants to have acquired foreign imports. In this case there was nothing to suggest that it played any significant role in the international trade.

Ancient Mantai, however, 5 miles to the north-east, is quite a different proposition. Again there is the mixture of Near and Far Eastern ware on the surface, but over a far greater area and to a much greater depth, and indeed the importance of Mantai as a trade emporium has been postulated since W. J. S. Boake made the first trial investigation in 1887. In the monsoon belt of south Asia stratified mounds like Mantai are rare, and it owes its existence to its location in the arid zone of the island. With a mean annual rainfall of only 40 inches it largely escapes the devastating, eroding effects of both annual monsoons.

Its geographical situation is also significant. On the Palk Strait between India and Sri Lanka, it is at the south-eastern extremity of Adam's Bridge, a string of underwater reefs linking the island to the subcontinent. These reefs effectively prevent shipping of any size sailing between the two countries, and Mantai's existence sprang from this simple fact. Long-distance shipping could get to only one side or other of Adam's Bridge, and this led to Mantai developing as an emporium for goods from both east and west. A further factor which may have been of some economic importance was the existence of the pearl banks, famous since



Above left, carved stone inscription in Arabic script, circa AD 900, from Mantai. Left, Chinese pottery and porcelain, circa AD 1100, found near Jaffna. Above, Chinese celadon sherds, typical of export wares from Male in the Maldivian Islands, 13th to 15th century AD.

antiquity, near by in the Gulf of Mannar. Finally, the area has been the point of entry for numerous invaders from mainland India from prehistoric times onwards.

Today, Mantai, or Tirukketivarum as it is now known, is a focus for Hindu pilgrims from south India and the Tamil territory of Sri Lanka, and at the centre of the site is a Shaivite temple of modern construction. The horseshoe-shaped mound lies about 200 metres from the sea shore; it is surrounded by a double moat, and covers an area of over 30 hectares, rising to just over 8 metres at its highest point.

The present excavations began in 1980, with a preliminary investigation of the mound. One trench was dug on the edge of the previous excavations in order to clarify the stratigraphy, and elsewhere two deep soundings combined with a series of core samples determined the general sequence of occupation. The lowest levels, from approximately the second century BC to the second century AD, contained pottery including rouletted sherds and Black-and-Red ware which links the site to Arikamedu in south-east India, an important trading post of the Roman period dug by Sir Mortimer Wheeler in 1945. Above this an intermediate phase, with local earthenware and some Indian Red Polished ware, would have been contemporary with the important Persian/Sassanian settlement known to have existed in Sri Lanka. The upper levels, when Mantai attained its peak as an international emporium from the eighth to the 10th centuries AD, contain enormous quantities of local and imported material. From the Far East there are sherds of white and cream-coloured stoneware, Yüeh ware, polychrome painted Chang-sha stoneware, and coarser olive-glazed Dusun storage-jars, and black-glazed stoneware. There is also much Islamic pottery from the Near East, including large turquoise-glazed jars, and white tin-glazed pottery, as well as sherds of lustre ware.

In 1982 the excavation of a main trench was begun, which will ultimately stretch from the southern ramparts to the highest point of the mound. In the first three squares, on the edge of the inner moat, were uncovered the tops of packed mud (*pisé*) walls, some still standing to 0.6 metres. Besides the imported and local pottery recovered, there were also numerous glass fragments, including phials and enamelled Islamic glass of the Fatimid period. Opaque black glass bangles seemed to be a local speciality, and quantities of iron and glass slag indicated the manufacture of both these commodities on the site. Another local industry was the production of conch shell bangles, known to have been widely exported from this area throughout India.

At the centre of the mound advantage was taken of an earlier excavation to extend the trench downwards as far as the water-table and examine the

lowest undisturbed levels. Here a prehistoric camp-site was uncovered, with a mesolithic midden containing impressive quantities of well preserved shell and fish bones, including the mineralized bones of a dugong or sea cow, and tools, including bone points and microliths. Elsewhere in south India and Sri Lanka the mesolithic period has been dated as early as 10,000 BC. Just how early this phase is at Mantai awaits C14 dating.

When did Mantai come to an end? A likely date would be AD 959, when the Cholas captured northern Sri Lanka. This is corroborated by some

of the imported material, for there are no Chinese wares later than the 11th century; the fine carved and combed wares of the Sung dynasty, for instance, which are known from other sites on the island, are completely absent from Mantai. With the collapse of Mantai as a viable economic entity, the merchants who had been the source of its prosperity must have re-established themselves elsewhere, probably on the south coast of India. A likely location would have been Nagappattinam, which was the chief port of the Chola dynasty. Indeed, the texts tell us that the Cholas sent no

fewer than three missions to China during the course of the 11th century, in AD 1016, 1033 and 1077.

At least three more seasons' excavation are planned at Mantai. The major importance of the site is the opportunity it provides, through both the imported and local materials, to link the great inland sites at Anuradhapura, Polonnaruwa and Sigiriya to the outside world. All these sites are also being intensively excavated as part of the Unesco Cultural Triangle Project, and Mantai will certainly play a key role in establishing a firm chronological framework for Sri Lanka's past.

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Pilgrimage to the land of Thag

by Jane Whittle

On the southern borders of Tibet is a land once known as Thag. "The shape of the land of Thag resembles jewels set together," wrote a Lama in the 16th century. "There are innumerable forests of different kinds of trees and in these forests are creatures like monstrous man-bears." Now, unfortunately, most of the trees have been cut down for fuel or have been eaten by goats, and the only remaining animals that fit this Yeti-like description are the black-faced monkeys occasionally glimpsed among straggling pines just below the snowline.

On my way into this fabulous land I came across the recent translation of an old Buddhist manuscript about the holy places of Thag and became a pilgrim almost by accident. The local legends, prophecies and poetic descriptions gave each place a new meaning.

Since the Chinese invasion of Tibet in 1963 more changes have come to the border areas of the Himalayas due to the reduction of trade and the increasing numbers of travellers and visitors from other countries. But the land of Thag is still the gateway to the old route between India and Tibet: it remains a place of pilgrimage and has become a popular path for trekkers. Here the Thak Khola river forces its way through the Kali Gandaki gorge, reputedly the deepest in the world, and the towering ice peaks of Annapurna and Dhaulagiri. The ancient trade route from the green monsoon plains of India crosses the foothills of Nepal and follows this gorge up through the high mountains to the arid plateau of Tibet. In Thag two cultures meet in the Hindu religion of the south and the Buddhist religion of the north.

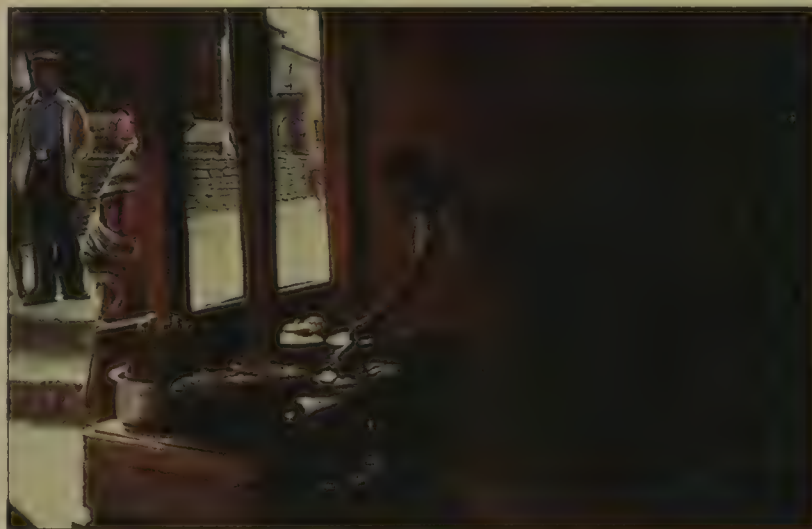
Until the Gorkha invasions of Nepal in the 18th century Thag was one of several small warring border kingdoms. Tibetan influence has remained as far down as Larjung, about 10 miles south of the administrative centre of Jomosom. (*Dzongsam* is Tibetan for new fort.) Most villagers still speak Tibetan dialects and are Buddhist by origin and inclination, although now the monasteries are empty and decaying and the teachers and administrators are Hindus from Nepal. The ruins of the hilltop citadel, the old capital Sum Garab Dzong, bear witness to the struggles of the distant past. Below Larjung is Kobang which used to be called "The Temple of the Bottom" because this was as far south as the Tibetan people liked to go into the dangerous "hot lands". Muktinath, above Jomosom, is the end of the road for pilgrims from the south. It

is sacred to both Hindus and Buddhists and there are many legends about it. The fact that a flame of natural gas emerges "from water, stone and earth" at an altitude of 12,000 feet has given it a special reputation and every year large numbers of people walk long distances to take part in the religious festivals.

Caravans of pack animals have been travelling these steep paths for as long as anyone can remember. Once they brought salt, tea, wool and turquoise down from Tibet; now they come only from the south, carrying mainly rice, with candles, kerosene, cloth and shoes, as well as the things for which the foreigners pay most: Coca-Cola, cigarettes and bottled beer. Today the local people, pack animals, pilgrims and tourists make their way through the narrow, flat-bottomed gorge which funnels gales of dust and grit northwards every afternoon. Where forts once guarded the entrance to the land of Thag, thunder, hail and cloud manufactured on the summit of the sacred mountain, Muligang, frequently prevent the tiny aeroplane from flying into Jomosom. It is still more reliable to travel on foot.

Climbing up and down hill for six or eight hours a day is hard work but it gets easier with practice. It takes about a week to reach Muktinath and at least another week to explore the area. My trek began at Pokhara after an exciting eight-hour bus journey from Kathmandu, through the foothills to the west. On the first day, after a pleasant walk along the valley and a short climb to the ridge, there were magnificent views of the lake below, and of the sacred fish-tailed mountain, snowy, unclimbed Machhapuchhare, floating in the sky above. At frequent stops in cool, thatched houses painted with red and white clay gracious families provided refreshing lemon tea, omelettes, rice, fresh vegetables and lentil soup all for the price of half a pint of beer at home. A bed for the night, for the price of a packet of crisps, may feel more like a table but is quite adequate for the deep sleep that comes so easily at sunset. Dawn is the best time for walking, before the clouds form, before it gets hot and before the eager donkeys, loaded with the necessities of life, decorated with bells and coloured plumes, take over the narrow stone stairs and winding paths.

By the fourth day the Ghorapani pass appeared through thick forests of rhododendron. From here it is worth climbing another 1,500 feet up Pun Hill before breakfast to see the sun rise on Dhaulagiri and Annapurna and turn the ice to gold above the purple

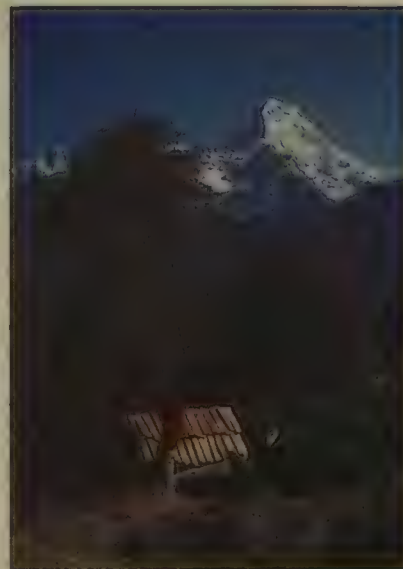


Above, a Nepalese woman cooking at a village food stall. Right, the view near the Ghorapani pass and the Annapurna range. Far right, Machhapuchhare (centre), the sacred "fish-tail" mountain.

mists still lying in the valleys. Then it was down, down, down all day, past little waterfalls and forests full of brightly coloured birds. Soon the trees gave way to elegant groves of feathery bamboo and curly terraces where the young barley shone green in the sunshine and the precious water gurgled in the irrigation channels. Pilgrims dressed as brightly as the birds climbed slowly in the heat, returning home. Most of them were old—some so old that they were carried in baskets. In the valley where the three rivers meet it was hot and steamy; the Misti Khola flowing from the glaciers of Annapurna was green and cold; the Thak Khola, emerging from the gorge laden with all the yellow dusts of Tibet, was putty coloured. Here the earth's crust is so thin that hot springs burst out from the river banks with clouds of steam, dyeing the rocks red with iron as if they were bleeding. People come to bathe and wash their clothes or to relax for hours in soothing baths of heated mud. Tatopani (meaning hot water) is a place to rest and eat; many travellers go no farther.

I followed a path cut out of the steep side of the gorge as it rose through tangled woods, alive with the sound of crickets. This is where the monkeys live. Soon the deciduous trees gave way to tall pines, once the haunts, perhaps, of "monstrous man-bears". The snow was closer and the houses were bigger, built of stone and roofed with slates. Water buffalo, chickens and goats shared the wide verandas and courtyards with children playing, women spinning and weaving, guard dogs sleeping in the sun. In the evening it was cold enough to sit round the fire.

The entrance to the land of Thag was so narrow it was almost invisible. Then, as the gorge widened, the river wound a crooked course across flat shingle beds and on the hillsides pines gave way to scrub and juniper. The path followed the river but it was possible to take short cuts by wading



through the shallower torrents. Every afternoon fierce winds raised clouds of dust, blocking out the sun.

Then, suddenly, the clouds were left behind and the landscape changed again. No rains fall on the northern slopes of the Himalayas and these hills are so dry that very little grows above the level of the rivers. Narrow bands of yellow and orange strata, twisted and looped into vertical positions, demonstrate the immense forces of nature.

At the end of a long day, when I thought I was lost, I came by chance upon the Guru Padmasambhava's Hidden Cave, high on the cliff above Larjung on the flanks of the the holy mountain of Muligang. I had arrived in the land of Thag, "where the sun rises early and the place is clean", and it was as the old book said, "to the left and right are turquoise coloured meadows where various herbs are found". Below I could see the monastery that housed the precious alabaster image of the Lord of sNa-ri. A cow was licking its new born calf just inside the open door. "Outside the white snows are like a crystal stupa [a commemorative relic mound] and up above there are blue dragons in the sky. From here," I read, while I rested beside a shrine, "elixir flows in waves of compassion and embraces all living things; from here all happiness springs."

Once inside the land of Thag it is like being in Tibet, although the border is



still some 20 miles away. The houses have flat roofs and the animals live downstairs; the people wear traditional costumes of handwoven wool and big felt boots. Each village has a bright patch of irrigated fields and blossoming trees but if a stream has dried up the fields are as white as bone and the houses lie in ruins. At least three villages date back to the 10th century, and the old form of Buddhism, Bon Po, is still practised in some. The cliffs round about are riddled with ancient caves where even now the faithful go to meditate or simply to end their days.

Finally, climbing still higher, I came to Muktinath and the shrines that nestle on the lush little plateau below the pass. Here were the magical blue flame and the 84 water spouts that make a continual humming sound. In these springs the pilgrims wash at the end of their long journey and the water is clean and cold as ice. Three old ladies guard the Buddhist shrine and count the money; a black crow sits upon the prayer flagpole and croaks with a strangely human voice; in springtime the trees are thick with blossom and the grass is green. The land surrounding "the copper coloured mountain" is bare and every evening the temperature falls below freezing.

Only the Hindu shrine is kept in good repair. More rupees are needed to save the ancient shrines. The old book says, "If you visit other places

and do not visit these, it is as though you had a coat without sleeves . . . and no effects of grace will come about. Thus, there is no help for it but to visit these places." And having done so you cannot forget them ●

Practical information, provided by our Travel Editor

The area visited by the author forms part of a 27-day tour (from London) called Around Annapurna, organized by Roama Travel, specialists in off the beaten track holidays and tours to Nepal and India. Next year the company has two such visits planned, the first departing on March 23, arriving back April 18, and the second from October 26 until November 21. The cost from London including flights, land transfers, half-board accommodation in good quality hotels in India and Nepal, all on-trek services and insurance is £1,238, subject to a small surcharge according to rates of exchange and possible air-fare increases. Single room supplement for the hotels when available is £30.

While on trek the services cover the tents (each sleeps two), mattresses, sleeping bags, all meals (prepared by cooks), portage and the unsurpassed knowledge and expertise of Sherpa guides. Participants must be fit, although the treks are by no means excessively strenuous. No upper age limit is applied but anyone of 65 and

more will have to produce a doctor's certificate stating their fitness for the trip. In the Annapurna trek the maximum altitude reached is 17,500 feet but this is approached gradually. Prospective travellers should consult their doctor well beforehand if they are in any doubt about their fitness.

Medical precautions. Vaccinations are required against cholera and typhoid, and according to the Thomas Cook Health Centre in London similar precautions should also be taken against polio, tetanus, hepatitis (gamma globulin injection) and malaria, the last preferably on doctor's prescription. Yellow fever jabs are not necessary unless you are coming from an endemic area. The full course of vaccinations should begin not less than 10 weeks before departure date.

Visas. A visa is necessary for all visitors to Nepal. For UK citizens this costs £6 and is obtainable from the Royal Nepalese Embassy. Holders of UK passports, which must have at least one month to run beyond the date of return, do not require visas for India. Passport holders from many other countries, including a number of Commonwealth citizens, do require a visa. Further advice from the Indian High Commission in London or from any Indian embassy or consulate.

Weather. October until April is the main trekking season, extended by a week or two at either end. Tempera-

tures are moderate, skies are clear with occasional short storms and there is little snow. Late March and April are the best times for the flora and fauna.

Other Treks. Roama Travel have a number of other treks in Nepal and India lasting between 20 and 31 days costing from £1,140 to £1,385 from London. The parties in all cases are based on groups of 10 and the company will also arrange individual treks to suit special requirements. They provide handy information sheets with much helpful advice and suggestions for further reading.

A number of reputable tour operators have Nepal in their programmes. These include Alta Holidays, Bales Tours, Cox & Kings Travel, Thomas Cook, Kuoni Travel, W. F. & R. K. Swan (Hellenic) and Twickenham Travel. Details of these are available from travel agents.

For the younger and more adventurous traveller Trail Finders offer a number of Nepalese holidays and also individual travel arrangements.

Addresses. Roama Travel, Larks Rise, Shroton, Blandford, Dorset DT11 8QW (tel 0258 860298). Royal Nepalese Embassy, 12a Kensington Palace Gardens, London W8 4KU (tel 01-229 1594). Indian High Commission, India House, Aldwych, London WC2B 4NA (tel 01-836 8484). Trail Finders Travel Centre, 46 Earl's Court Road, London W8 6EJ (tel 01-937 9631).

The case for cool sherry

by Peta Fordham

Though English familiarity with sherry has not bred contempt, in a widened market things have not gone so well as they should for the wine. It is unique and has never been cheap; and the genuine article, with its high reputation, was copied by wines that had never seen Jerez and were the more dangerous for being, in many cases, pleasant to drink though lacking the finesse and style of real sherry. These wines were much cheaper, though not so satisfying; and they in their turn have been overtaken by the renaissance of the cocktail, which has hit sherry's position as an aperitif. Those who know and love sherry have remained faithful, but their sorrow has been increased by the fact that the wine is often incorrectly served in bars. In Spain it is drunk cool—and the drier the cooler. Tepid sherry is unpleasant: tepid *fino* should be rejected.

This wonderful wine, like so many other vinous delights, must have begun accidentally. In a few parts of the world—Armenia for instance, and the Jura, where the yellow wine of Arbois has an extraordinary resemblance to sherry on the palate, but in Andalusia in particular—a strange, wild yeast

blows about in the air, never cultured but always present. The latest research indicates that it is closely related to the yeasts which bring about the fermentation of the musts; but its action is quite different. The maturing sherry, lodged in casks which are partly open to the air, is soon covered with a film which gradually develops whitish spots, spreading over the whole surface like flowers—hence the name “flor”. This thickens and froths, shedding its spores to sink to the bottom of the cask, from which they rise twice a year to breed and fall again.

This is how nature makes sherry: man has only been able to develop and improve the wine. It remains stubbornly individual. He can put exactly the same must into two adjoining casks but the resultant wines are almost always different. Also the flor will alter the wine, for it develops at the time when the organisms on which it lives are at their weakest; and one authority has suggested that flor, feeding on possible defects, can benefit the wine's development—which it certainly often appears to do.

This variation in the casks obligingly enables the *capataz* (cellar-master) to have at his command an enormous variety of tastes, so that the various sherry-houses are able, year after year,

to produce the same style that they have established. But in the meantime he will have to decide how the sherry itself will develop. As a rule the wines showing the strongest, most vigorous flor will be used to make the *finos* and *amontillados*. These he will mark with one stroke on the butt; and they will be sparingly fortified with brandy and left to lie and mature under the protecting flor. Wine that is to be made into the *olorosos* is marked with two strokes, strongly fortified to about 18°, so that the flor is arrested and further breeding stopped while the wine matures. Six months later he may have to change course when he re-examines progress.

The subject of sherry is immense: in a short article no more than one type can be dealt with in any detail. I have chosen *fino* for several reasons. It is the most delicate, the most elegant, the driest and the most ill-treated of sherries. Pale straw in colour, 15°-18° in strength, it is a wine of which one never tires. As an aperitif it is unmatched; if carried on to a first course of consommé or a light fish-dish in the home it can save opening a bottle of white wine, for *fino* and fish have a natural affinity. But just because it is so delicate it must be treated with respect. Once opened, *fino* will not keep many days and must live in the refrigerator. The

best plan is to keep a half-bottle and if possible a quarter one into which to decant it, to exclude air so that its life is extended. In any case, serve it very cool, when its under-bouquet can come up and be enjoyed.

Tio Pepe or La Ina seem to be the only dry sherries one hears ordered in bars. Here for home enjoyment is a selection, all available in this country, for those who want to experiment and, incidentally, for diabetic sherry-lovers who can safely enjoy them. Domecq's Double Century Fino; Garvey's San Patricio; Don Zoilo's Very Old Fino; Bobadilla Fino; Tabajette Fino; Lacombe's Capataz Solera; Bustamente Fino. And, since *manzanilla* is the “seaside” brother of *fino*, from adjacent Sanlúcar, just slightly lighter and with a hint of cleanly bitter after-taste, one should include Garvey's La Lidia; Fell's Manzanilla; and Barbadillo's Manzanilla de Sanlúcar. J. Moreno, of 2 Norfolk Place, London W2 (tel 01-723 6897), stocks these.

Wine of the month

A delicious recollection of warm days, a vin doux Muscat de Beaumes de Venise: Muscat des Papes, £5.19, from Kershaw's Wine Warehouse, 74 Totteridge Lane, London N20 (01-446 2128). Gentle, non-cloying sweetness to drink at any time ●

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The British Army at war

by Robert Blake

And We Shall Shock Them
by David Fraser
Hodder & Stoughton, £12.95

In this remarkable book General Sir David Fraser has given us the best one-volume history of the British Army in the Second World War so far published. He is well qualified for the task. Commissioned into the Grenadier Guards in 1941, he fought in north-west Europe in 1944-45. After a distinguished military career he became Vice-Chief of the General Staff and then British Military Representative at Nato. His last post before he retired in 1980 was Commandant of the Royal College for Defence Studies. Since then he has produced a first class biography of Lord Alanbrooke, and he writes lucidly, pungently and vividly.

Sir David begins with the words "11th November 1918", and his opening chapter, entitled "The Rusting Sword", takes as its starting point Haig's victorious army which had fairly and squarely defeated the German forces. It was essentially a British victory. The French were exhausted and the Americans were a promise for the future. Haig, "master of the field" as a German writer called him, commanded 60 divisions of by then highly professionalized soldiers. The author rightly refers to the paradox of British self-deprecation through which Haig's brilliantly successful offensives in August-November, 1918 became submerged in national folk memory, whereas the Somme and Passchendaele floated on and still do. Barbed wire and mud became a phobia which made the nation reluctant to contemplate another "Continental Commitment" and obsessed with the virtues of defensive tactics.

As Sir David points out, sensitivity over casualties can be self-defeating, and it is a major error to suppose that because Britain would stand on the strategic defensive—that is, would not be an aggressor in a future war—this ruled out operational and tactical offensives. The French had a similar obsession. Hence the disaster of 1940. In both countries sloth, stinginess and apathy combined with the qualities of the ostrich. It was not until early 1939 that a reluctant British government admitted any need at all for an expeditionary force. By then it was too late. But Britain is a democracy. As the author writes, "Leaders, political and military, receive much blame and deserve some. The villains of the piece were the people of Britain. It was also they who paid the price."

The price was not as heavy for the Army as it had been in 1914-18: 145,000 killed compared with 600,000.

But it was quite heavy enough and one has to remember that the equivalents of the Somme and Passchendaele occurred on the Eastern Front where Germany deployed at least 140 divisions. In that respect Britain had some not wholly merited luck, for in 1939 Hitler's invasion of Russia appeared as a most unlikely contingency and, if it were to occur, his defeat seemed even less likely. This book is the story of the British Army, not of the armies of its allies, though the forces provided from India and the Commonwealth have to come into it to some extent. Nor does the author neglect the enormous importance of air power.

All works of history that are of any value seek to answer a question. Sir David was influenced by an observation of Lord Tedder who once said that the British concentrate on their successes (1918 was perhaps an exception) and draw lessons from a later stage of the war when resources are often abundant. "It is the problems of the earlier stages which we should study." His book concentrates more heavily on the setbacks and defeats than the triumphs and victories, but the former are just as important and perhaps even more productive of lessons to be learnt. The principal one is that the British regular army in 1939 was badly trained. The BEF was in every respect inferior to the "Contemptible Little Army" of 1914. This was partly, but only partly, a matter of poor equipment. Certainly it was a scandal that the country which had invented in 1916 the key weapon of the next war should possess scarcely any tanks in 1940, whereas the Germans had 2,500. But the whole attitude of the Army was thoroughly unprofessional, ill-prepared and amateurish. "In September 1939," Montgomery wrote, "the British Army was totally unfit to fight a first class war on the continent of Europe." Narvik, Dunkirk and Greece confirm this.

Sir David Fraser recounts with cool realism how the Army recovered. It was largely luck that gave the chance. Between Dunkirk and early summer of 1942 only four British divisions actually engaged the Germans. The respite was invaluable. The author describes the campaigns that did occur—western desert, East Africa, Greece, Crete etc—with admirable clarity. But they were essentially side shows. What mattered was Normandy and to a lesser degree Italy. The divisions which fought in these ferocious campaigns deserve the most credit of all and, although no one should forget Slim's brilliant battle against the Japanese, Montgomery emerges as the greatest military figure of the war. Despite his vanity, complacency and retrospective self-congratulation he was the man who mattered most. Sir David's generous but not uncritical analysis of his achievement is one of the most memorable parts of a memorable book.

Recent fiction

by Sally Emerson

Shame
by Salman Rushdie
Jonathan Cape, £7.95
Time after Time
by Molly Keane
André Deutsch, £7.95

Salman Rushdie won the Booker prize for his exuberant novel *Midnight's Children*. The tone of *Shame* is more sober, less mischievous. Here is one of our most important novelists commenting on events in his homeland of Pakistan, and a sense of outrage and high purpose infiltrates the whole.

The novel begins superbly in the realms of myth which Salman Rushdie made his own in *Midnight's Children*. After the death of their father, three daughters escape from their lifetime of incarceration to give a magnificent party to which the British garrison is invited. The next day they withdraw again, this time forever, into their semi-magical house. They have ordered a strange external elevator to be built, a dumb waiter to ferry food and other supplies to the top storey of the house. It is equipped with James Bond-style secret panels which can shoot out 18 inch stiletto blades to defend the ladies against intruders. At the party one of the three ladies has conceived, but all three have identical symptoms of pregnancy so that they swell up at the same time, and when one of them gives birth all three are in the same bed. Nobody except the sisters ever knows the true mother of the child Omar Khayyam, the son with three mothers. For 12 years he never leaves the rambling house in which he is continually discovering new rooms and treasures.

When Omar Khayyam, overweight and unpleasant, emerges into the outside world the mood begins to change from one of powerful claustrophobia and before we know it chapter four is informing us that "This is a novel about Sufiya Zinobia, elder daughter of General Raza Hyder and his wife Bilquis, about what happened between her father and Chairman Iskander Harappa, formerly Prime Minister, now defunct, and about her surprising marriage to a certain Omar Khayyam Shakil, physician, fat man . . ." Raza Hyder is based on President Zia of Pakistan, and Iskander on Bhutto, while Sufiya Zinobia is the embodiment of the country's shame.

Although *Shame* is set in an imaginary country, its subject is quite clearly modern Pakistan, its corruption, its viciousness, its prejudice. While *Midnight's Children* was about everything under the sun, *Shame* concentrates on Pakistani politics with only occasional excursions into fairy tale. It is a measure of how much I admire *Mid-*

night's Children to say I was disappointed by *Shame*: I missed the gaiety and was at times confused by the politics—worrying who was supposed to be whom or which real event was being represented where. The lack of a main character or relationship—or even any pleasant characters—to bind the complex whole together also disturbed me. I wished the novel had been longer, so that the characters could have been explored with more depth and some sympathy. But for all that, *Shame* is a remarkable book, written with strength and vigour and with more imagination than most writers summon up in a lifetime. The savage image of Sufiya Zinobia the Beast will remain with me for a long time. Omar eventually has to face his shame for all the wrong he and his country have done: "He stood beside the bed and waited for her like a bridegroom on his wedding night, as she climbed towards him, roaring, like a fire driven by the wind. The door blew open. And he in the darkness, erect, watching the approaching glow, and then she was there, on all fours, naked, coated in mud and blood and shit, with twigs sticking to her back and beetles in her hair. She saw him and shuddered; then she rose up on her hind legs with her forepaws outstretched and he had just enough time to say, 'Well, wife, so here you are at last,' before her eyes forced him to look."

Following the success of *Good Behaviour*, her first novel for many years, Molly Keane has penned another tale about the crumbling Anglo Irish, *Time after Time*. The elderly Swifts, a brother and three sisters, live together in their family's dilapidated mansion surrounded by memories of the past when their mother was alive and the estate flourished. Each character is sharply delineated with wit and compassion: April is nearly deaf and very vain, May busies herself with her flower arranging and handicrafts, Baby June runs the farm while Jasper reigns over the kitchen. All delude themselves in different ways, covering up areas of pain. Into their lives again walks Leda, their once lovely cousin who is now blind and fat. They have not seen her since she was a teenager. We soon discover that her charm is a front and she is out to discover her cousins' secrets in order to gain power and eventually to win Jasper, whose voice reminds her of his father whom she seduced. Little by little she ferrets out the secrets and weak points hidden behind closed doors and frantic activity. As in *Good Behaviour*, there is scandal and horror behind every correct façade. But her attempt to bring their lives crashing does not quite work out and the comic ending is one of the most satisfying I have read. *Time after Time* is a skilfully plotted, funny and sharply written novel, shot through with the charm and tough-minded nostalgia of *Good Behaviour*.

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Medallion struck by the Goldsmiths and Silversmiths Company in January 1945 to commemorate the two "Battles of London" in 1940 and 1944. Packed in handsome presentation cases the medallions were sold on behalf of the Royal Air Force Benevolent Fund and have since become collectors items.

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BOOKS

Other new books

The Buildings of England: London 2, South
by Bridget Cherry and Nikolaus Pevsner
Penguin Books, £11.95

The revision of the London section of *The Buildings of England* is adding a new dimension to Sir Nikolaus Pevsner's master-work. He died shortly before this new volume was published, and was too ill to have much part in its preparation, though there is some characteristically forthright comment from his pen on the new South Bank buildings: "brutalism without reserve" is his description of the Hayward Gallery, Queen Elizabeth Hall and Purcell Room complex, and though he acknowledges that their elevated walkways can be a thrilling experience if it is fine and if you are at leisure he suggests that they might not be so exciting if it is raining, or if you are late, or if you find steps a strain. His informed and essentially practical approach to buildings accounts in a large measure for the success of this series (this volume is the 47th), and he could hardly have wished for a better memorial than that the series should be continued.

It seems that they will be. Bridget Cherry, his successor as editor, has followed the Greater London Council's boundaries in preparing the new London books to complement *The Cities of London and Westminster* and supersede the original volume covering the rest of London. There will now be four volumes on London, with 3 (the North-West) and 4 (North and North-East) still to be published. Volume 2 covers the boroughs of Bexley, Bromley, Croydon, Greenwich, Kingston, Lambeth, Lewisham, Merton, Richmond, Southwark, Sutton and Wandsworth, with a final chapter on Thames bridges, tunnels, ferries and other structures that link the river's banks, such as the flood barrier. It is a handsome volume, an inch or two taller than others in the series. If its successors are as good then London will at last have been given its due.

The Lord's Taverners Fifty Greatest
Chosen by T. Bailey, R. Benaud, C. Cowdrey and J. Laker
Heinemann, £12.95

This is a choice of the 50 greatest post-war world cricketers. No one will entirely agree with the choice, mainly because the selectors could not decently include themselves, and some if not all of the four would be in most people's list. There is a full-page colour portrait of each of the cricketers chosen and a brief summary of their careers and particular styles. It is a fascinating book, and the proceeds go to the Lord's Taverners charity.

Paperback choice

Leave The Letters Till We're Dead
by Virginia Woolf
Chatto & Windus, £5.95

The sixth and final volume in the collection edited by Nigel Nicolson, with the moving last letters to Leonard and Vanessa, one of the letters to her husband concluding with the instruction "Will you destroy all our papers". Fortunately he did not. The title comes from a letter Virginia wrote to Ethel Smyth in 1958.

Maiden Voyage
by Denton Welch
Penguin Books, £2.95
A Voice Through a Cloud
by Denton Welch
Penguin Books, £2.50

Denton Welch ran away from school, and *Maiden Voyage* describes this experience and his subsequent journey to China. When he was 20 he was knocked off his bicycle by a car and received severe injuries from which he never fully recovered. He died in 1948, aged 33. *A Voice Through a Cloud*, which was unfinished when he died, describes the accident and the agonies that followed. Both books confirm Welch's exceptional talent as a writer.

The Penguin Complete Novels of Jane Austen
Penguin Books, £4.95

Another welcome addition to Penguin's bargain collections. The 1,336 pages of this hefty paperback include the six great novels and *Lady Susan*, the epistolary novella which is less easily obtainable in other forms.

The Wild Garden
by William Robinson
Century, £4.95

First published in 1870, William Robinson's book has greatly influenced the theory of gardening, setting out as he did to reject the formality and artificiality of Victorian ideas. This edition has an introduction by William Mabey, who points out that Robinson's influence in modern times has stretched to a host of gardeners and conservationists who may never have heard of him, and almost certainly will not have read a word he wrote.

The Letters of Vincent Van Gogh
Edited by Mark Roskill
Flamingo, £3.50

Based on the three-volume edition published in English more than 50 years ago this is a corrected version of the selection first published in 1963. The portrait that emerges of one of Europe's greatest painters is of a thoughtful, articulate and creative man.

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CHESS

Test of nerves

by John Nunn

The grandmaster title was officially introduced by the international chess federation in 1950, although the word grandmaster had been used informally since the early 20th century. Over the years the qualification system for gaining the title has been greatly refined, but apart from the world championship title it remains the highest award in the chess world. For a quarter of a century after its introduction no British player was able to win the coveted title, but finally Tony Miles succeeded in 1976. Since then, as if some intangible barrier had been broken, one British player after another has earned the grandmaster title.

In July this year the OHRA tournament in Amsterdam provided the scene for a double British success. Murray Chandler, a 23-year-old New Zealander now resident in London, finished joint first to become the seventh British grandmaster and Nigel Short from Atherton gained the second of three legs necessary to satisfy the qualification requirements. Nigel is still only 18 and it should not be long before he, too, joins the élite. The leading scores at Amsterdam were Chandler (GB) and Sax (Hungary) 8 (from 11), Timman (Netherlands) and Hort (Czechoslovakia) 7½, Short (GB) and van der Sterren (Netherlands) 7, Kuijff (Netherlands) 6½, Seirawan, Henley (both USA), van der Wiel, Ree (both Netherlands) 6.

Chandler's last round game was a test of nerves as both he and his Dutch opponent had the chance to make a grandmaster result by winning this crucial encounter. There was no reason for cautious play since a draw would result in both players losing out. In this type of situation experience comes to the fore and Chandler's years of international play enabled him to produce a good win despite the immense psychological pressure, which often causes players to fail at the last hurdle.

P. van der M. Chandler

Sterren

White Black

Modern Benoni

- | | | |
|----|-------|-------|
| 1 | P-Q4 | N-KB3 |
| 2 | P-QB4 | P-K3 |
| 3 | N-KB3 | P-B4 |
| 4 | P-Q5 | PxP |
| 5 | PxP | P-Q3 |
| 6 | N-B3 | P-KN3 |
| 7 | P-K4 | B-N2 |
| 8 | N-Q2 | O-O |
| 9 | B-K2 | R-K1 |
| 10 | O-O | QN-Q2 |
| 11 | P-QR4 | N-K4 |

With both players needing to win it is no surprise that they have steered the game into the Modern Benoni, an opening tending towards sharp and unbalanced positions.

- | | | |
|----|------|-------|
| 12 | R-K1 | P-QR3 |
|----|------|-------|

- | | | |
|----|------|----------|
| 13 | N-B1 | R-N1 |
| 14 | P-B4 | N(4)-Q2! |
| 15 | N-Q2 | |

The knight returns since 15 B-B4 allows 15 ... P-QN4 16 PxP PxP 17 BxP NxKP 18 BxN NxN 19 RxRch QxR 20 BxQ NxQ with advantage to Black.

- | | |
|----|-----------|
| 15 | ... P-B5! |
|----|-----------|

Offering a pawn. White declines because 16 BxP N-B4 gives Black very good compensation.



- | | | |
|----|------|-------|
| 16 | P-K5 | PxP |
| 17 | NxP | P-QN4 |
| 18 | PxNP | PxNP |
| 19 | NxKP | P-N5 |
| 20 | N-R4 | NxN |
| 21 | PxN | NxP |

The exchanges have left White with a difficult position on account of his weak KP and badly placed knight, which remains stuck on the edge of the board until it is finally captured at move 41.

- | | | |
|----|-------|--------|
| 22 | B-B3 | R-N4 |
| 23 | Q-Q4 | B-N2 |
| 24 | P-QN3 | Q-N1 |
| 25 | B-N2 | N-B2 |
| 26 | BxB | N-K3 |
| 27 | Q-K4 | RxB |
| 28 | QR-Q1 | P-R4 |
| 29 | P-R3 | QR-K2? |
| 30 | R-Q6 | B-B1 |
| 31 | K-R1? | |

White misses the chance offered by Black's faulty 29th move. He could have brought his knight into play by 31 N-N6 followed by N-Q5 attacking the rook and threatening N-B6ch.

- | | |
|----|----------|
| 31 | ... R-B2 |
|----|----------|

Correcting his error and restoring Black's advantage.

- | | | |
|----|-------|------|
| 32 | R-B6 | RxR |
| 33 | QxR | R-B1 |
| 34 | Q-K4 | R-Q1 |
| 35 | Q-K3? | |

White wilts under the pressure. This was his last chance to resurrect the dead knight by 35 B-B1 followed by N-N2 and N-B4.

- | | | |
|----|----------|-------|
| 35 | ... Q-N4 | |
| 36 | Q-KB3 | R-Q6 |
| 37 | R-K3 | R-Q7 |
| 38 | R-K1 | Q-Q6 |
| 39 | R-KB1 | QxQ |
| 40 | RxQ | N-B4! |
| 41 | P-K6 | NxN |
| 42 | PxPch | K-R2 |
| 43 | Resigns | |

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Minor matters

by Jack Marx

Possibly the majority of players tend to regard the minor suits as stepping stones to something better than the sources in themselves of any lucrative score. Neglect of them is probably much overdone. On this deal from a World Championship match, neither North could bring himself to open with either of the minors, while the Easts could not persuade themselves to pass with both majors on a hand that on total high-card points was no better. Perhaps the Norths felt that the vulnerability was against them, at Game to North-South, but this did not deter them from stepping in later.

♠ A 5		Dealer West	
♥ 9		North-South Game	
♦ K 10 9 7 6			
♣ K 10 8 3 2			
♠ 10		♠ K Q 9 7 2	
♥ J 10 6 4		♥ K Q 7 3 2	
♦ Q J 5 3 2		♦ 8 4	
♣ J 7 5		♣ 9	
♠ J 8 6 4 3			
♥ A 8 5			
♦ A			
♣ A Q 6 4			

The bidding at the first table produced a quite farcical result.

West	North	East	South
No	No	1♠	No
INT	2♦	2♥	No
3♥	No	No	No

Three Hearts went one down, little consolation for North-South who have a cast-iron game in clubs or no-trumps, even Six Clubs being worth a look. Two Diamonds by North is a quite fatuous bid. If he feels impelled to make his presence felt, perhaps an unusual application of the "Unusual No-trump", with its emphasis on the minors, might have been worth considering. Two No-trumps would offer South a choice between the minors and this might well have stimulated South into really effective action.

At the other table North-South fortuitously did much better.

West	North	East	South
No	No	1♠	No
INT	2♣	2♥	5♣
No	No	No	

Two Clubs must be judged a better bid than Two Diamonds, since a transfer to the same level in the other minor can be made if the first choice should meet with a hostile reception.

♠ 5		Dealer South	
♥ A J 10 6 5 3		East-West	
♦ J 8 6		Game	
♣ 9 6 4			
♠ A K J 10 4		♠ Q 6 2	
♥ K 9		♥ 7 4 2	
♦ Q 7 4 2		♦ A K 10 9 5 3	
♣ J 3		♣ 7	
♠ 9 8 7 3			
♥ Q 8			
♦ void			
♣ A K Q 10 8 5 2			

On this hand from a parallel match one South opened One Club and played successfully in Five Clubs, though it was doubtless a mistake by the opponents not to outbid him.

South	West	North	East
1♣	1♠	2♥	3♦
4♣	4♦	No	4♠
5♣	No	No	No

At the other table West bid with little opposition to Four Spades:

South	West	North	East
No	1♠	No	2♦
3♣	3♦	No	3♠
No	4♠	All Pass	

This contract went one down, since North rose to the occasion and gave South a diamond ruff after his side had cashed a club and two hearts. At the second trick South had shifted to his Heart Queen, covered by King and Ace, enabling North to cash his Jack before making his vital decision on the diamond lead. The question remained unasked how matters might have gone if South's lead at trick two had been Heart Eight to West's King and North's Ace.

At about the same time there occurred one of the biggest swings in match play on record. The occasion was the final of the English Bridge Union's championship for mixed teams of four.

♠ void		Dealer South	
♥ K J 9 6 4 2		East-West	
♦ A 9 7 5 4 3		Game	
♣ Q			
♠ K Q J 9 7 3		♠ 8 5 4 2	
♥ A 7		♥ 3	
♦ void		♦ K	
♣ A K J 9 8		♣ 10 7 6 5 4 3 2	
♠ A 10 6			
♥ Q 10 8 5			
♦ Q J 10 8 6 2			
♣ void			

Curiously enough, both Souths opened their not very robust hand at favourable vulnerability, though with very different results.

South	West	North	East
1♦	2♦	6♦	DBL
All Pass			

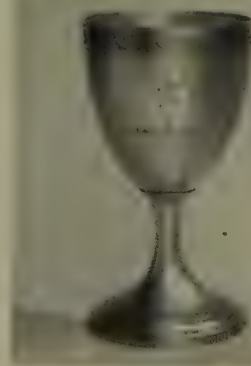
Lead—Club Ace. 1,090 to North-South.

East's double makes little sense and without it West would at least have had some temptations to take the right action.

South	West	North	East
1♦	2♦	5♦	No
No	5♠	6♦	6♠
DBL All Pass			

Lead—Heart Six. 1,860 to East-West.

Here North initially was not quite bold enough and left West some room for manoeuvre. The contracts at both tables can be defeated, but it needs some superhuman powers of imagination by West and North to lead their own shortest suits for their partners to ruff. As it was, the swing came to 2,950 aggregate points ●



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OCTOBER BRIEFING



Dobson self portrait: October 21.

Art is the flavour of the month: a major Raphael show at the British Museum, William Dobson's Royalist portraits at the National Portrait Gallery, and an exhibition about Queen Victoria's husband, Prince Albert, at the Royal College of Art with related events

including a Victorian Sunday in Hyde Park. David Edgar's *Maydays*, Stephen Fagan's *The Hard Shoulder* and a new revival of Noël Coward's *Hay Fever* have first nights. Cinema premières include *Betrayal* with Ben Kingsley, *Monkey Grip* with Noni Hazlehurst and a Franco Zeffirelli film version of *La Traviata*. Annie Fischer, Lindsay Kemp and Ravi Shankar give performances.



Portrait of a young lady: Raphael drawings at the British Museum from October 13.

CALENDAR

Information correct at time of going to press. See listings for telephone numbers and further details. Add 01 in front of seven-digit numbers when calling from outside London.

Saturday, October 1

Exhibition of toy animals opens at the London Toy & Model Museum (p108) Rodin & the French Genius, an exhibition of figurative sculpture, opens at the Bruton Gallery (p106) British Isles Ploughing Championships at Gressage near Shrewsbury (p114)

Sunday, October 2

Pearly Harvest Festival at St Martin-in-the-Fields (p105) A lecture on Oxford at the V & A—the first in a series about Britain's cities & towns (p105)

Monday, October 3

First night of Stephen Fagan's *The Hard Shoulder* at the Aldwych (p98) Horse of the Year Show at Wembley until Oct 8 (p102) City Churches Week starts (p105) *Werther* opens at Covent Garden (p109) Ileana Cotrubas & Julia Hamari give a recital at the Queen Elizabeth Hall (p103) ☐ Labour Party Conference in Brighton until Oct 7

Tuesday, October 4

First night of *Measure for Measure* at Stratford (p98)

Dorati conducts the RPO in a Dvořák programme at the Festival Hall; Lutoslawski conducts the London Sinfonietta in a programme of his own works at the Queen Elizabeth Hall (p103)

Wednesday, October 5

First night of Ben Jonson's *Volpone* at The Other Place, Stratford (p98) *Two Inches of Ivory* at the Cottesloe: a one-woman show about Jane Austen played by Geraldine McEwan (p105) Work by Jean Dubuffet goes on exhibition at Waddington's (p106) Organ recital by Graham Barber at the Festival Hall; Kroumata Percussion Ensemble at St John's gives one of the concerts in the Sounds of Sweden festival (p103)

Thursday, October 6

New films: *Betrayal* with Ben Kingsley, Jeremy Irons & Patricia Hodge; & *My Tutor* (p100) First night of *Fly Away Home* at the Lyric Studio (p98) Royal Ballet season at Covent Garden opens with a performance of *Swan Lake* (p109) Golf: Suntory World Match Play at Wentworth until Oct 9 (p102) *Orfeo* opens at the Coliseum (p109) ☐ New Moon

Friday, October 7

First in a series of lectures on the City at the Museum of London (p105) Opera North season opens in Leeds

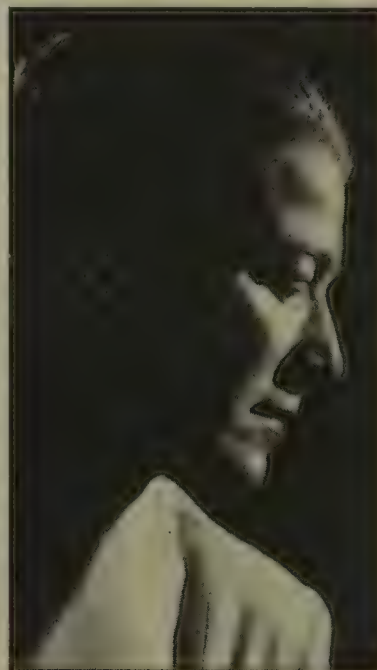
with *Die Fledermaus* (p109)

Saturday, October 8

First day of sale at Elizabeth David (p110) RPO Beethoven concert at the Barbican (p103)

Sunday, October 9

Annie Fischer recital at the Queen Elizabeth Hall (p103); Helena Döse recital at the Wigmore Hall (p104)



Annie Fischer: piano recital at the Queen Elizabeth Hall, October 9.

Monday, October 10

Tribute to Sir Michael Redgrave at the National Film Theatre (p105) Last chance to see *The Beggar's Opera* at the Cottesloe (p99)

Tuesday, October 11

Albert: His Life & Work opens at the Royal College of Art (p105) London Sinfonietta perform Messiaen's *From the Canyons to the Stars* at the Queen Elizabeth Hall (p104) ☐ Conservative Party Conference in Blackpool until Oct 14

Wednesday, October 12

First night of *Little Shop of Horrors* at the Comedy Theatre (p98) Organ recital by Jane Parker-Smith at the Festival Hall (p104)

Thursday, October 13

Exhibition of drawings by Raphael opens at the British Museum (pp106, 108) First night of *The Cherry Orchard* at the Theatre Royal (p98) *Monkey Grip* opens in West End cinemas (p100) Evening lecture on Tibetan painting at the British Museum (p105)

Friday, October 14

Golf: Ryder Cup played at Florida (p102) Paper Round, an exhibition of crafts using paper, opens at the British Crafts Centre (p106)

Saturday, October 15

Rugby: An English XV v Canada at Twickenham (p102)
 Opera North give world première of *Rebecca* in Leeds (p109)
 Ravi Shankar recital at the Festival Hall (p104)
 Last performance of *Children of a Lesser God* at the Albery (p99)

Sunday, October 16

Punch & Judy Festival at Covent Garden (p105)

Monday, October 17

Elvis Costello concert at the Hammersmith Palais (p104)

Tuesday, October 18

Leonard McComb retrospective opens at the Serpentine (p106)
 Lindsay Kemp season starts at Sadler's Wells (p109)
 Last chance to see *The Trojan War Will Not Take Place* at the Lyttelton (p99)
 Glyndebourne Touring Opera opens in Plymouth (p109)

Wednesday, October 19

Custom of the Country by Nicholas Wright opens at The Pit, Barbican (p98)
 Recital by Yehudi & Jeremy Menuhin at the Festival Hall (p104)
 First day of Chelsea Crafts Fair 1983 which continues until Oct 25 (p105)
 The Shadows at the Dominion Tottenham Court Rd (p104)

Thursday, October 20

David Edgar's *Maydays* opens at the Barbican (p98)
Class opens in the West End (p100)
 First full day of the Burlington House Fair (p105)

Friday, October 21

William Dobson's portraits of Royalists in the Civil War go on exhibition at the National Portrait Gallery (p106)
 Zeffirelli's film of *La Traviata* opens in the West End (p100)
 London Sinfonietta give a concert of music by Elliot Carter at the Queen Elizabeth Hall, preceded by a talk by the composer (p104)
 Welsh National Opera opens with *The Rhinegold* in Cardiff (p109)
 Darts: Silk Cut World Cup Championships in Edinburgh (p102)
☐ Full moon
☐ The Queen opens the Burrell Collection, a museum of art & antiquities in Glasgow

Saturday, October 22

Christie's South Kensington sale of Rolls-Royce cars at Motorfair (p105)

The Valkyrie opens at the Coliseum (p109)

Sunday, October 23

Victorian Sunday in Hyde Park in connexion with the Albert Exhibition (p105)
 First concert in the Great Festival of British Music at the Festival Hall (p104)
☐ British Summer Time ends: clocks go back one hour

Monday, October 24

Craft skills demonstrations at the Science Museum (p105)
 First night of *The Relapse* with Simon Callow at the Lyric Hammersmith (p99)
☐ Parliament resumes

Tuesday, October 25

Noël Coward's *Hay Fever* opens at Queen's Theatre (p99)
 First in a series of evening lectures about William Dobson at the National Portrait Gallery (p105)
 Bargain night for *Glengarry Glen Ross* at the Cottesloe; all seats £2 from 8.30am (p99)

Wednesday, October 26

The National Gallery puts Altdorfer's *Christ Taking Leave of his Mother* on show as their acquisition in focus (p106)
 First night of *Pack of Lies* at the Lyric (p99)
 Sale of ballet & theatre material at Sotheby's (p105)

Thursday, October 27

First nights of *Lovers Dancing*, a comedy by Charles Dyer, at the Albery; & *Francis* by Julian Mitchell at Greenwich (p99)

Friday, October 28

BBC Symphony Orchestra perform Ligeti's Requiem at the Festival Hall, preceded by a talk given by the composer on his work (p104)

Saturday, October 29

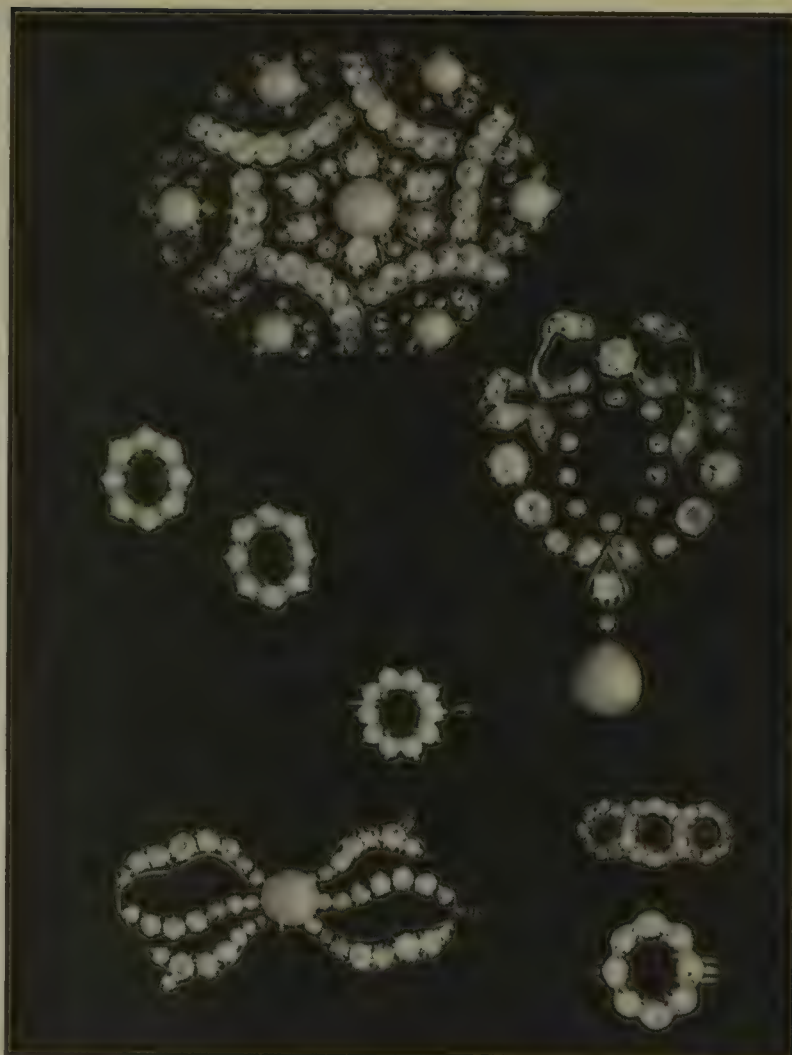
Last performances of *The Pirates of Penzance* at Theatre Royal, Drury Lane, & of *Fiddler on the Roof* at the Apollo Victoria (p99)

Sunday, October 30

Photographers' Fair at the Photographers' Gallery (p105)
 National Trust Snowdonia marathon (p114)

Monday, October 31

Boris Godunov opens at Covent Garden (p109)
☐ Hallowe'en



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Briefing edited by Alex Finer

Researched by Angela Bird and Miranda Madge

THEATRE
J C TREWINPlaywright in discussion: David Edgar at rehearsals for *Maydays*.

DAVID EDGAR's new political play, *Maydays*, opens at the main Barbican Theatre on October 20, with Bob Peck, Alison Steadman and Antony Sher. It spans 25 years of contemporary history in a narrative of commitment, betrayal and revenge. Beginning in the Hungary of 1956 and ending in Britain during the 1980s, it concerns a Soviet dissident, a Hungarian émigré, an ex-Communist author who defects to the Right in middle age, and two young student radicals of the 1960s, who respond in different ways to the challenge of later decades.

□ *The Hard Shoulder* by Stephen Fagan, resident dramatist of the Hampstead Theatre, was one of the best new plays there this year. It deals with a wine merchant's plan for re-developing a group of terraced houses in North London and is to be revived at the Aldwych on October 3, with Stephen Moore and Liza Goddard.

□ There are two October openings at Stratford: the black comedy, *Measure for Measure*, directed by Adrian Noble, at the Royal Shakespeare on October 4, with Daniel Massey as the Duke and David Schofield as Angelo; and Jonson's *Volpone* at the studio theatre, The Other Place, on October 5, with Richard Griffiths in the title-role, and Bill Alexander as director.

NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

Arden of Faversham

Wisely, Terry Hands's production is played without an interval. The fewer breaks in any theatre the better, but here it is especially important for the piece to keep its drive forward. Probably the author, who is that prolific dramatist, Anon, would agree. He wrote it in about 1592, basing it on the detailed report of a ferocious murder 40 years before; it has kept its vitality & force, though scenes of black comedy, in which two highly incompetent ruffians fail again & again to carry out the murder for which they have been paid, do not really square with the last scene when we learn of the fate of everyone concerned with the crime.

Alice Arden, the dissimulating wife at the core of this domestic thriller—a genre rare indeed for its period—is an emotionally involved part that Jenny Agutter acts with the most plausible ease. Though the husband, who manages to stay alive until 10 minutes before the end, is not a particularly agreeable type, Christopher Benjamin can

deal with him. My sole objections to the revival are its all-purpose Mummerset accents & the intermittent volume of noise: The Pit is not a theatre for clamour. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

The Comedy of Errors

The Duke of Ephesus, who talks of an "intricate impeach" when the business of two pairs of identical twins comes before him, is only speaking the truth. There is no more baffled ruler in Shakespeare & Adrian Noble's production turns the whole play into an unsparing free-for-all. I realize that through the years directors have had their way with the piece; but Mr Noble has gone too far in insisting that we must laugh at sheer chaos, the milling-round of a battalion of grotesques, however technically expert it can be.

I remember most Joseph O'Connor's entirely straight & affecting narration that begins the affair & seems to bear no relation to anything that follows. Such players as Peter McNery (one of the blue-faced Antipholus twins) & Zoë Wanamaker (the wife Adriana who descends suddenly by lift) could not be other than good. I wish that Mr Noble had let more humanity lighten his relentless artifice. The night would then

be more appealing & more genuinely enjoyable (though the first audience at Stratford obviously appreciated every routine). Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Macbeth

This revival seems designed to remove any splendour from the great tragedy of vaulting ambition & overpowering conscience. One is troubled at first by three Witches from an eccentric coven who appear to be performing gymnastics in a factory. Little that happens thereafter can touch the mind, even if the director, Howard Davies, has one or two intelligent ideas, especially in his treatment of the Banquet, that will probably be borrowed in the future. But in *Macbeth* high imagination means more than cold intelligence, & the production has no sign of any response to the great verse.

Bob Peck, admirable actor though he is, has not much poetic sense. His performance has grown from Stratford last year, yet it has not grown towards glory & he is limited by a harsh vocal twang. Sara Kestelman is ably Lady Macbeth within the confines of the night; the cast—Peter Postlethwaite's Banquo as apt as anybody—conducts itself according to plan, though I kept thinking of a factory floor rather than the three castles of the tragedy. *Macbeth* dies on stage, which used to be the privilege of some of the old actor-managers. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

A Patriot For Me

It was to be expected that John Osborne's play would move up from Chichester. Now it fits comfortably within the proscenium of the Haymarket. True, the evening could be shorter. In tracing the career of Redl, the homosexual Austrian officer led into spying for the Russians, the dramatist has been too inclusive: the Viennese "drag" ball, almost a legend, would be just as theatrically effective at half the length. There are excellent scenes in the long progress. Alan Bates can carry the weight of Redl, George Murrell is precisely the Russian spy-master, & Michael Gough has now come up as the deplorable Baron. Haymarket, Haymarket, SW1 (930 9832, cc). Until Oct 15.

You Can't Take It With You

There has seldom been a madder stage family than the Sycamores in Moss Hart and George S. Kaufman's American comedy. Over nearly 50 years this play has become so renowned that some who know it only from hearsay may be disappointed on meeting it. There is no need: it is wittily inventive, though it does open slowly, probably because of Michael Bogdanov's resolve not to push too hard.

Once it gets going, the craziness takes over, with fireworks in the cellar; xylophonist & printer at work in the sitting-room; Mrs Sycamore completing one of the plays she began when, 10 years before, a typewriter was delivered by mistake; a daughter practising for what will never be her brilliant ballet career; Grandfather contemplating the wisdom of his 35 years' retirement; & various visitors—a blissfully drunk actress draping herself over the sofa, & a White Russian ballet-teacher who likes a good meal—adding to the complicated congestion. The most alarming visitors are in Act II, the potential & stuffy parents-in-law of the only young Sycamore who has thought about a job. During the last act a White Russian Grand Duchess, working as a waitress, turns up to join the crowd.

The National Theatre company, especially Geraldine McEwan, Ronald Hines,

Janine Duvitski & Brewster Mason, has a cheerfully romping time; but I doubt whether Mr Bogdanov should end the night with a superfluous sing-song which leaves the play drooping raggedly. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

FIRST NIGHTS

Oct 3. *The Hard Shoulder*

Revival of Stephen Fagan's comedy (see introduction). Aldwych, Aldwych, WC2 (836 6404, cc).

Oct 4. *Measure for Measure*

Shakespeare's comedy, directed by Adrian Noble (see introduction). Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Oct 5. *Volpone*

Revival of Ben Jonson's play by Bill Alexander (see introduction). The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Oct 6. *Fly Away Home*

New play by William Humble, directed by Peter James, with Hywel Bennett. Lyric Studio, King St, W6 (741 2311, cc). Until Nov 5.

Oct 12. *Little Shop of Horrors*

New musical based on the film by Roger Corman. Book & lyrics by Howard Ashman, who also directed. Comedy, Panton St, SW1 (930 2578, cc).

Oct 13. *The Cherry Orchard*

Lindsay Anderson's production of Chekhov's play, with Joan Plowright, Frank Finlay, Leslie Phillips, Bernard Miles, Bill Fraser, Joanna David & Frank Grimes. Haymarket, Haymarket, SW1 (930 9832, cc).

Oct 19. *Custom of the Country*

Nicholas Wright's play set in south-west Africa at the turn of the century, with Sinead Cusack, Sara Kestelman & Christopher Guard. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Bob Peck as *Macbeth* at the Barbican: see new reviews.

Oct 20. Maydays

New play by David Edgar (see introduction). Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Oct 24. The Relapse (or Virtue in Danger)

Vanburgh's Restoration comedy with Simon Callow as Lord Foppington & sets by John Byrne. Lyric, King St, W6 (741 2311, cc). Until Nov 26.

Oct 25. Hay Fever

Penelope Keith in a revival of Noël Coward's comedy directed by Kim Grant & designed by Carl Toms. Queen's, Shaftesbury Ave, W1 (734 1166, cc).

Oct 26. Pack of Lies

Hugh Whitemore's new play is about a suburban family whose quiet life is disrupted by the arrival of a mysterious visitor. With Judi Dench & Michael Williams. Lyric, Shaftesbury Ave, W1 (437 3686, cc).

Oct 27. Francis

Kenneth Branagh as the saint in Julian Mitchell's play. Greenwich, Croom's Hill, SE10 (858 7755, cc).

Oct 27. Lovers Dancing

A comedy by Charles Dyer, with Paul Eddington, Colin Blakely, Georgina Hale & Jane Carr. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

ALSO PLAYING

Another Country

Julian Mitchell's play, set in a public school, reflects the changes taking place in English society in the 1930s. Queen's, Shaftesbury Ave, W1 (734 1166, cc). Until Oct 15.

Antigone

Workshop production of Sophocles's tragedy. Directed by John Burgess & Peter Gill, with a cast including David Baron, Belinda Lang & Roderick Smith. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). From Oct 13.

The Beggar's Opera

In a near-Dickensian set, & with a cast led by Paul Jones's Macheath in full voice & a Clydeside accent, Gay's operetta gets the liveliest of recreations. Richard Eyre directs. Cottesloe. Until Oct 10.

Blood Brothers

Willy Russell's glum narrative is tiresomely class-conscious, just redeemed by atmospheric music & the singing of Barbara Dickson. Lyric, Shaftesbury Ave, W1 (437 3686, cc). Until Oct 22.

Bugsy Malone

An unfortunate attempt at a stage version of the film of the same name. This anecdote of gang warfare in New York during 1929 is presented by children between 10 & 16. Scott Sherrin, aged 10, does make an admirable impression as a dancer. Her Majesty's, Haymarket, SW1 (930 6606, cc).

The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

Cats

Trevor Nunn uses stage & auditorium boldly for Andrew Lloyd Webber's musical version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc).

Children of a Lesser God

Jean St Clair & Peter Caffrey play student & teacher in Mark Medoff's play about the hidden world of deafness. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565). Until Oct 15.

The Country Girl

Clifford Odets's drama has John Stride as an alcoholic actor being given a chance by a young director (Martin Shaw). Hannah Gordon plays the actor's wife. Apollo, Shaftesbury Ave, W1 (437 2663, cc).

Crime & Punishment

New production, based on Dostoevsky's novel, by Russian director Yuri Lyubimov. With Boris Isarov, Michael Pennington, Sheila Reid & Elizabeth Romilly. Lyric, King St, W6 (741 2311, cc). Until Oct 15.

Cyrano de Bergerac

In Terry Hands's grand production of the Rostand



Ian Bannen and Frances de la Tour: *A Moon for the Misbegotten* at the Mermaid.

romance Derek Jacobi is splendidly masterful as swordsman, lover, & poet, man of indefatigable panache. Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Daisy Pulls It Off

Denise Deegan's pastiche of the Angela Brazil world of school is top-hole, & Alexandra Mathie the most delightful heroine that ever wore a gym-slip. Globe, Shaftesbury Ave, W1 (437 1592, cc).

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

The Fawn

Marston's satirical Jacobean comedy is for collectors, & is worth collecting. Cottesloe.

Fiddler on the Roof

Splendidly unlike any other musical, this is a narrative of the doomed Russian village of Anatevka a few years before the Revolution. Topol plays the milkman, Tevye, & the whole night has an absolute sincerity that honours the work of Joseph Stein, the librettist, & Jerry Bock, the composer. Apollo Victoria, Wilton Rd, SW1 (834 6177, cc 834 0253). Until Oct 29.

The Genius

Howard Brenton's new play about a mathematician who retreats to an English university in an attempt to suppress his solution to the final enigmas of nuclear physics. Royal Court, Sloane Sq, SW1 (730 1745, cc). Until Oct 22.

Glegarry Glen Ross

World premiere of a play by David Mamet. Cottesloe. Bargain night Oct 25; all tickets £2 from 8.30am.

Great & Small

Glenda Jackson courageously plays the leading part in a long, dull piece by a German dramatist, Botha Strauss, on the theme of non-communication. Vaudeville, Strand, WC2 (836 9988, cc).

Guys & Dolls

It is refreshing to get a chance to rave about this production by Richard Eyre which brings Damon Runyon's characters to the National's stage. An uncommon night, now with Paul Jones, Trevor Peacock, Imelda Staunton & Fiona Hendley. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Oct 15.

Happy Family

A superb black comedy from the 1960s, by the late Giles Cooper, has been underrated. This exciting revival by Maria Aitken, with Ian Ogilvy, Angela Thorne, Stephanie Beacham & James Laurensen in its cast, now deserves a steady run. Duke of York's, Charing Cross Rd, WC2 (836 5122, cc 836 0641).

Henry VIII

This strangely bleak revival, if redeemed by some of Howard Davies's ingenuities, is fortunate in the Katharine of Gemma Jones, but it is less fortunate in the treatment of Buckingham, whose farewell to the world is hampered by surprisingly unimaginative production. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick (0789 295623, cc).

Inner Voices

Though it is not always easy to come to terms with Eduardo de Filippo's self-indulgent comedy, we are grateful for N. F. Simpson's translation & for such a performance as Ralph Richardson's eccentric neighbour, Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Nov 12.

Julius Caesar

Peter McEnery's quietly truthful Brutus stands out from a competent production by Ron Daniels. It could do without the employment of a television screen in the Senate House & Forum. Royal Shakespeare Theatre, Stratford-upon-Avon.

Lear

Edward Bond's violent modernization of the Lear theme, with Bob Peck in the title role. The Pit, Barbican, Silk St, EC2 (628 8795, cc 638 8891).

Little Lies

There was no special reason why Pinner's famous farce, *The Magistrate*, should have been adapted by an American dramatist. Still, the new version, if oddly tame at times, has the benefit of John Mills's resolute method as Mr Posket, the magistrate of Beak Street. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

A Midsummer Night's Dream

A revival of Bill Bryden's version with Susan Fleetwood & Derek Newark. Lyttelton

Molière

Mikhail Bulgakov's play in a version by Dusty Hughes is ostensibly a portrait of the French playwright. Antony Sher is in the title role. The Pit.

A Moon for the Misbegotten

Eugene O'Neill's last play is a sequel to *A Long Day's Journey Into Night*. David Leveaux directs this version from Riverside Studios. Francis de la Tour is Josie Hogan & Ian Bannen is James Tyrone. Mermaid, Puddle Dock, EC4 (236 5568, cc 236 5324).

The Mousetrap

Though now in its 31st year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc).

Mr Cinders

An endearing musical comedy, with a score largely by Vivian Ellis, returns—in the words of its best song—to spread a little happiness. Denis Lawson is, engagingly, a male Cinderella. Fortune, Russell St, WC2 (836 2238, cc).

Much Ado About Nothing

Derek Jacobi & Sinéad Cusack are splendidly at ease as Benedick & Beatrice in the patrician comedy which retains its flavour in the Terry Hands production. Barbican.

A New Way to Pay Old Debts

Philip Massinger's famous Jacobean comedy about an arrogant knight (played by Emrys James) who swindles his nephew (Miles Anderson) out of an inheritance. The Other Place, Stratford-upon-Avon, Warwick (0789 295623, cc).

Noises Off

Everything that happens in Michael Frayn's

enjoyable farce is during the performance of another farce, *Nothing On*, a wild helter-skelter touring business & the kind of thing that can breed catastrophe. Benjamin Whitrow plays its director. Savoy, Strand, WC2 (836 8888, cc 930 9232).

No Sex Please—We're British

Good farces do not wane, & this one, directed by Allan Davis, does not after 12 years, more than 5,000 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

The Pirates of Penzance

Oliver Tobias, Ronald Fraser & Annie Ross head the cast in this vigorous version of the Gilbert-&-Sullivan operetta. Theatre Royal, Drury Lane, WC2 (836 8108, cc). Until Oct 29.

The Real Thing

Tom Stoppard's comedy now with Susan Penhaligon, Paul Shelley & Judy Geeson. Strand, Aldwych, WC2 (836 2660, cc).

The Rivals

Peter Wood's fine revival has Geraldine McEwan as the best Malaprop I can remember, matched by Michael Hordern as Sir Anthony in a joyful appreciation of Sheridan's text. Olivier.

Run For Your Wife

Ray Cooney has written & directed the fastest-moving farce for years in his portrait of a London taxi-driver who maintains two households, each unknown to the other. Now with Eric Sykes, Terry Scott & Anna Dawson. Shaftesbury, Shaftesbury Ave, WC2 (836 6596, cc 930 0731).

Singin' in the Rain

Don't compare the stage version with the Gene Kelly film. This is a gentle joy in its own right, with Tommy Steele to take us through the worries of a Hollywood when the screen began to speak. Palladium, Argyl St, W1 (437 7373, cc).

Snoopy—the Musical

Musical based on the famous American strip cartoon about Charlie Brown, his friends & his faithful beagle. Duchess, Catherine St, WC2 (836 8243, cc).

Song & Dance

Lulu, in song, & Graham Fletcher, in dance, lead Andrew Lloyd Webber's "concert for the theatre". Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

A Streetcar Named Desire

Sheila Gish plays Blanche in Tennessee Williams's play. Greenwich, Croom's Hill, SE10 (858 7755, cc). Until Oct 22.

Tales from Hollywood

Christopher Hampton's play is about a colony of German writers exiled in Hollywood during the 1940s, as seen through the eyes of the novelist, von Horvath. He is played by Michael Gambon & Billie Whitelaw is also in a cast that Peter Gill directs. Olivier.

Tartuffe

Bill Alexander's cleverly staged revival of the Molière comedy, in a text by Christopher Hampton, has some acute performances—Nigel Hawthorne's for one—but it is not aided by Antony Sher's exaggerated hypocrite who would not have been acceptable for a moment. The Pit.

The Tempest

Derek Jacobi plays Prospero in last year's Stratford production. Barbican.

The Time of Your Life

American comedy of the 1930s, with Daniel Massey, John Thaw & Zoë Wanamaker. Howard Davies directs. The Other Place, Stratford-upon-Avon.

The Trojan War Will Not Take Place

This, in Christopher Fry's grand translation and Harold Pinter's exact production, is the Giraudoux play in which Trojans & Greeks are powerless to stem the inescapable force of destiny. Stinging intelligent performances by Nicola Pagett, Barry Foster & Martin Jarvis. Lyttelton. Until Oct 18.

Twelfth Night

The second time, *What You Will*, is a perilous invitation to any director: but John Caird never pulls the bitter-sweet comedy out of shape, & among some thoroughly sure Shakespearian playing I shall remember Emrys James's Malvolio. Royal Shakespeare Theatre, Stratford-upon-Avon.

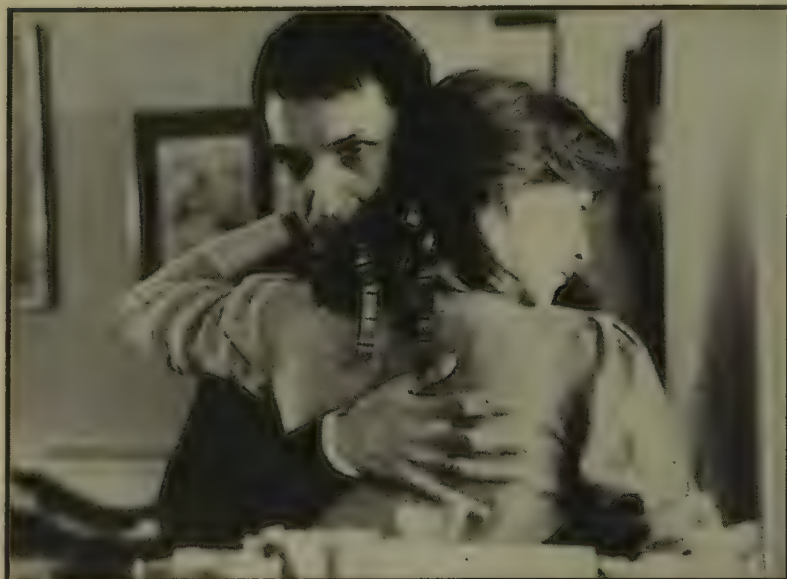
Woza Albert!

Percy Mtwa & Mbongeni Ngema in two expertly calculated pieces of protean acting that survey troubled South Africa. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

BRIEFING

CINEMA

GEORGE PERRY



Ben Kingsley & Patricia Hodge in *Betrayal*: from October 6.

MONTHS AFTER the United States Britain at last can see *Betrayal* (reviewed below) in spite of its being a British film. The producer, the canny Sam Spiegel, was unwilling to enter into a distribution deal here until it had been confirmed that Ben Kingsley, who stars in the film, had won the Academy Award for Best Actor in the earlier *Gandhi*. That, as they say, is show business.

□ It is pleasant to report that a new cinema has opened in a key district of London. The Chelsea, well placed in the Kings Road, has begun its career with Wajda's *Danton*, and since Artificial Eye are the operators an exciting range of programming can be expected. The cinema used to be the Chelsea Odeon, but Rank were unable to make it pay. There is also a new cinema in Derby and at last work is under way on a multi-screen complex in the burgeoning new city of Milton Keynes. While the depressing toll of closures still continues it is good to see these attempts to buck the trend.

□ The BFI's 50th Birthday is now upon us, and on October 5 Prince Charles, its Patron, will attend a celebratory banquet at the Guildhall and present the Institute with its Royal Charter. Television viewers will see some of the festive evening and also watch a specially made compilation of excerpts from 50 years of British films.

□ Tony Crawley's *The Steven Spielberg Story* (Zorba Books, £4.50) is an accomplished, fascinating account of the monumentally successful filmmaker, and has the added virtue of being modestly priced. It is a necessary addition to the film bookshelf.

NEW REVIEWS AND PREMIERES

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact locations & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

Betrayal (15)

From outside a window we observe the unheard quarrel between a wife & husband after a dinner party in their fashionable West London terrace; the next day we see her meet her former lover in an unappealing lunchtime pub, & learn of an affair that expired some time earlier. Harold Pinter's screenplay then works backwards, projecting us through its various stages until the point is reached nine years earlier when she first decided to cuckold her husband with his closest friend.

It is a stark three-hander, relieved of tedium by the technical skills of Ben Kingsley as the publisher husband, Jeremy Irons as the interloper, appropriately a literary

agent, & Patricia Hodge as the wife. David Jones directs in a straightforward theatrical style, allowing the actors through sustained takes to develop the characters within the curious reverse progress of the plot. It is they who save it; the people are of a type one would sedulously avoid, given a choice—Kingsley with his strange toupee &, for a publisher, suspiciously uncluttered desk; Irons with his arid, expressionless eyes & unseen career wife; Hodge, tight-mouthed, cool, afraid to let emotional tears damage her *maquillage*. Their performances are so good that they are able to surmount the handicap of Pinter's outrageous dialogue, replete with redundancies & repeated phrases, evasive gossip & tedious circumlocution. Opens Oct 6.

Breathless (18)

It is nearly a quarter of a century since Godard's *Breathless*, a celebrated view of a hoodlum on the run, & a witty, romantic, technically adventurous work that was greatly influential in its day. Those who should know better have had the temerity to remake it, shifting the location to Califor-

nia & making the Belmondo part into a torso-flashing American superstud, while the Seberg role as the American girl in Paris becomes a French student at UCLA.

Richard Gere swaggers & swivels his pelvic muscles, stealing cars nonchalantly & shooting a cop who challenges him without even the fervour a Cagney or a Bogart would have given the act. The girl, Valerie Kaprisky, looks pretty but is handicapped by a singular lack of acting ability which cannot be concealed by a French accent. There are a few views of Los Angeles sleaze & one has a slight sense of a desperate affair fizzling as the dawn comes up over the hills, but in this version the girl does not shop her man because he has become an encumbrance, rather from a need to return to a life where she can get a decent cooked breakfast. It is a fatuous piece of film-making that would have been better conceived in its own right than as a half-baked remake of the French *nouvelle vague* classic.

Class (15)

A boy at college in America sets out to prove his manhood by having an affair with an older woman (Jacqueline Bisset). She turns out to be his roommate's mother. Opens Oct 20.

Danton (PG)

Andrzej Wajda's film of the clash between Danton & Robespierre looks marvellous & moves with the pace of a political thriller. The parallels between life in France of 1794 & certain régimes today hardly need emphasizing, with so many familiar aspects of oppressive rule visible—the food queues, the roadblock checkpoints, the dawn arrests, the suppression of the Press, the rigging of trials, the hasty executions. Danton, the rough right-wing lawyer, a husky, genial bear, believing in the power of his populist oratory & aware that the Revolution has lost its purpose, is played by Gérard Depardieu in the most effective role of his career, shouting himself hoarse at his trial, & going to the guillotine knowing that within three months the same fate will befall his adversary. The Polish actor Wojciech Pzoniak portrays Robespierre as an ascetic intellectual, trapped by his situation & the fact that whichever way he plays it he will be defeated. Wajda's settings have a documentary-like realism so seductive it is almost like witnessing recent events. The French actors in this Franco-Polish co-production play the Dantonists, while the supporters of Robespierre are Poles.

Monkey Grip (18)

Noni Hazlehurst plays the heroine in Ken Cameron's film from Helen Garner's novel. She is a romantically-inclined Melbourne divorcee with a 10-year-old daughter, who becomes inextricably entwined with a handsome junkie, played by Colin Friels. The setting is that of an antipodean Bohemia, an ambience of writers, artists, rock 'n' rollers, actors, who arrange their lives in an open, freewheeling style amid the cultural worthiness of Melbourne, which with its Victorian architecture is like Manchester with sunshine.

As with most Australian films there is an air of freshness, & an uncomplicated vitality in the screenplay, which was written by the author & the director. But the central character has a way of heaping trouble upon herself which, while not exactly in the *Stella Dallas* class, does try the patience of the audience. Miss Hazlehurst is an actress of some talent, & as a cabaret artist is currently in *Cut & Thrust*, Robyn Archer's show at the Drill Hall. Opens Oct 13.

My Tutor (18)

Caren Kaye & Matt Lattanzi in a comedy about a boy who falls in love with his tutor. Directed by George Bowers. Opens Oct 6.

Querelle (18)

Fassbinder's last film, in the cinemas in German with sub-titles, but available on video in English, is a studio-bound version of Jean Genêt's *Querelle de Brest*, a novel about a beautiful homosexual sailor who is evil incarnate, & murders & betrays those who lust for him. The action is confined to a single waterfront set, permanently lit for sunset & peopled with pom-pommed sailors, pimps, beggars & Jeanne Moreau as the weary madame of the gay bordello. Brad Davis drifts through his role as the catalyst of the story, while Franco Nero plays his captain, constantly eyeing the muscular, bronzed shoulders of his crew. It is a pity that the prolific film-maker should have left this as his last work.

La Traviata (U)

Verdi's opera in a production by Franco Zeffirelli. Teresa Stratas as Violetta, Plácido Domingo as Alfredo & Cornell MacNeill as Monsieur Germont, with the Metropolitan Opera Orchestra & Chorus conducted by James Levine. Opens Oct 21. Royal charity première in the presence of the Duke & Duchess of Kent in aid of the Royal Opera House Development Appeal. Odeon, Haymarket, SW1. Oct 20.

The Twilight Zone—The Movie (15)

Steven Spielberg & John Landis spent part of their formative years watching the celebrated *Twilight Zone* series by Rod Serling on television, & this four-segment film is their homage. Serling, with incredible virtuosity, created each week the most unpredictable forays into the imagination, & with dramatic economy probed irrational fears. Somehow the technique is less effective here on a big screen.

The first story, written & directed by Landis, has Vic Morrow as a bigot suddenly finding what it is like to be a persecuted Jew, a black victim of the Ku Klux Klan & a Vietnamese native. The second, directed by Spielberg, is about an old folks' home where the inhabitants literally revert to childhood. The third, starring Kathleen Quinlan & directed by Joe Dante, has a travelling schoolteacher becoming part of a small boy's fantasy world, & the fourth, directed by George Miller of the *Mad Max* films, picking up one of Richard Matheson's *TZ* originals, stars John Lithgow as a frantic airline passenger who sees a hideous



Gérard Depardieu: Wajda's *Danton*.

creature tearing an engine to pieces, but is not believed. This last is easily the most effective of the stories. The BBC have been rerunning some of the old black-&-white half-hour television programmes, which offer interesting comparisons.

Yellowbeard (PG)

A piratical romp in which Graham Chapman plays a scurvy buccaneer with a supporting cast of comedians including John Cleese, Eric Idle, Peter Cook, Marty Feldman, Spike Milligan, Cheech & Chong, Madeline Kahn & Beryl Reid as well as James Mason, Susannah York & Peter Boyle. It is a tedious, badly-paced, unfunny fiasco. Director Mel Damski should stick to making television commercials—he has no talent for farcical comedy—and it is sad to see so many resources being used to such small effect.

ALSO SHOWING

Blue Thunder (15)

In John Badham's film, Roy Scheider plays a Los Angeles cop chosen to evaluate an advanced new military helicopter. To foil the fascist-military takeover plans of a mad colonel, Scheider hijacks the helicopter while his girlfriend (Candy Clark) tries to expose the scheme to a TV reporter.

Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean (18)

Set in a Woolworth's store in Texas near where James Dean's last film, *Giant*, was shot in 1955. Five women, who were devoted fans, reunite 20 years later. The play itself is slight but Robert Altman smoothes it in brilliant technique & there is some superb ensemble acting by Cher, Sandy Dennis & Karen Black.

Flashdance (15)

Adrian Lyne's film has been a huge sleeper hit in the United States. Jennifer Beals plays, with considerable verve, a young female steelworker in Pittsburgh, who transforms herself at night into a dancer. Though a formula piece, it has a lively soundtrack & some stylish camerawork.

Forbidden Relations (18)

Hungarian film about the sad, persistent love between a woman & her stepbrother. Directed by Zolt Kézdi-Kovács. From Sept 29.

The Hunger (18)

Catherine Deneuve plays a humanoid alien being who has survived, eternally youthful, since 4000 BC & currently lives in 20th-century America. Desperate to prolong the life of her aging English lover (David Bowie), she enlists the aid of Susan Sarandon as a doctor who specializes in rejuvenating techniques.

The King of Comedy (PG)

The versatile Robert de Niro plays an aspirant chat-show comedian who kidnaps a television celebrity (Jerry Lewis) in an attempt to get his break & deliver a monologue before the viewing millions. Martin Scorsese's film is the best comment on the creation of a media ogre since Kazan's *A Face in the Crowd*.

The Leopard (U)

Re-release of Visconti's film about the family life of an Italian nobleman. With Burt Lancaster, Claudia Cardinale & Alain Delon.

The Lords of Discipline (15)

A tale of cruelty meted out in the name of honour at a military academy in South Carolina turns in Franc Roddam's hands into criticism of American society's authoritarianism & taste for violence. With David Keith, Robert Prosky & G. D. Spradlin.

Merry Christmas Mr Lawrence (18)

Nagisa Oshima's film sets out to show that in a prisoner-of-war camp both sides are caught. Tom Conti gives a good performance as a Japanese-speaking British officer, though David Bowie is less successful as an enigmatic new arrival at the camp. Compelling performances from Ryuichi Sakamoto as the camp's commandant, & Beat Takeshi as his sergeant.

Monty Python's The Meaning of Life (18)

Something to offend everyone in a return to the sketch format conducting us briskly in a series of vignettes from birth to death. John Cleese in hilar-

ious form as a public school master teaching the sex act, & a smarmy head waiter.

Octopussy (PG)

Roger Moore has superb control of his material in this, his sixth Bond film; the stunts are as absurd as ever, & Maud Adams & Kristina Wayborn are the obligatory bedmates.

Pauline at the Beach (15)

Erich Rohmer's film is a well paced, clearly structured, work. Arielle Dombasle plays a divorcee who takes a Normandy holiday with her 15-year-old cousin. There they meet her former lover & a cynical ethnologist & the air becomes ripe with intrigue. Though wordy, the film achieves a fascinating & logical symmetry.

The Pirates of Penzance (U)

Screen version of Gilbert & Sullivan's operetta, with Angela Lansbury & Kevin Kline.

Psycho II (15)

A sequel to Hitchcock's grisly film, made by Richard Franklin with Anthony Perkins & Vera Miles in their old parts. Franklin keeps a sense of humour going in spite of the flash of shiny knives & the horror in the fruit cellar.

Return of the Jedi (U)

The most spectacular & satisfying of the *Star Wars* saga so far, with all the old favourite characters in a simple fable of good triumphing over evil. A tremendous treat.

Runners (15)

James Fox & Jane Asher meet through a self-help group after their respective children have gone missing. The film offers few insights for parents in a similar position &, though shot in a realistic manner, it has an odd ethereal quality at times as if deliberately defying plausibility. Screenplay by Stephen Poliakoff, directed by Charles Sturridge.

Something Wicked This Way Comes (PG)

Jack Clayton has attempted the daunting task of putting a Ray Bradbury story on the screen without quite catching the chill of the original. A satanic carnival owner who adopts the eccentricities of a small town as his freaks does battle with an elderly father for the soul of his son.

Staying Alive (PG)

Written & directed by Sylvester Stallone with John Travolta as a struggling dancer in Manhattan. The film has palpable flaws but Travolta lends an electric presence.

WarGames (PG)

A teenage computer buff (Matthew Broderick) accidentally finds his way into the top secret early warning system &, believing he is merely playing an advanced computer game in his bedroom, starts the countdown to global thermonuclear war. John Badham's thriller was inspired by a real incident in 1980 when a wayward computer put America on full nuclear alert for eight minutes.

We of the Never Never (U)

Another classic Australian tale of a woman's struggle in the outback, filmed with singular integrity. Directed by Igor Auzins, with Angela Punch McGregor as the woman.

Without a Trace (15)

Kate Nelligan as a mother whose six-year-old son has disappeared & Judd Hirsch as the detective who helps her search. Directed by Stanley Jaffe.

The Year of Living Dangerously (PG)

In Peter Weir's new work, Mel Gibson plays an Australian television journalist posted to Jakarta in 1965 where he embarks on an affair with a British Embassy girl (played by Sigourney Weaver). The atmosphere of Indonesia facing civil war works well, but the story keeps switching its point of view, presenting indigestible ambiguities.

Certificates

U = unrestricted.

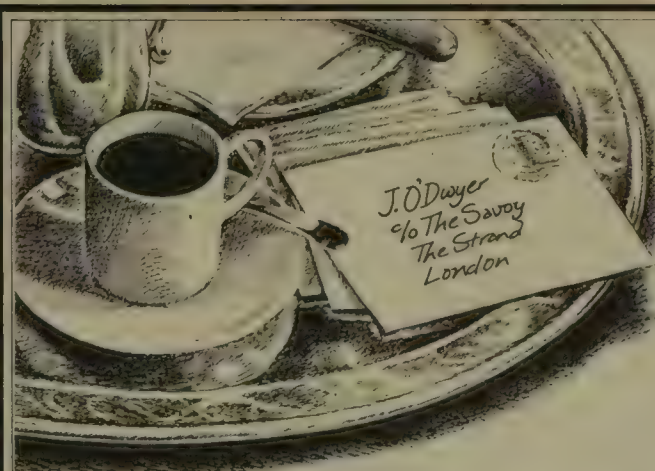
PG = passed for general exhibition, but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

18 = no admittance under 18 years.

Special venues

Made in London. Films from the National Film Archive shown at the Museum of London at 6.10pm: Oct 4, *Rembrandt*; Oct 6, *Noose*; Oct 11, *The Seventh Veil*; Oct 13, *The Small Back Room*; Oct 18, *The Iron Duke*; Oct 20, *Bell-Bottom George*; Oct 25, *Elephant Boy*; Oct 27, *Midshipman Easy*. Museum of London, London Wall, EC2 (600 3699). £1.20.



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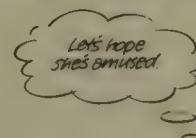
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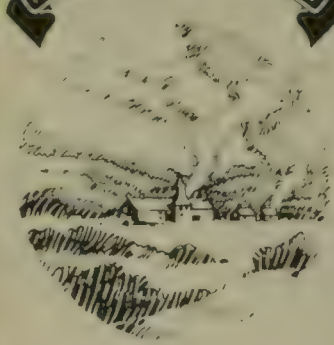
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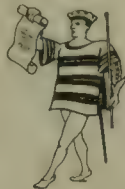
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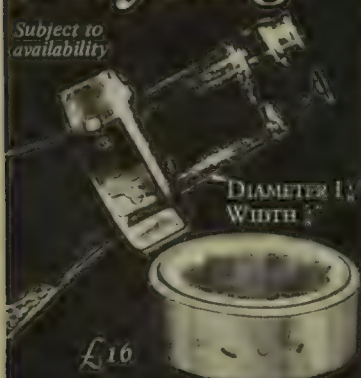
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BRIEFING

SPORT

FRANK KEATING

THE LONG HOT SUMMER of 1983 is now a memory. The nights are closing in and the British fancy turns to warm fires, snug bars—and darts. For half a century various statisticians have claimed that darts is the second most popular participatory sport in the British Isles after fishing. In the last decade, thanks to television, it has assumed an important place as a spectator sport.

The turning point was probably the televised national finals in 1972 at Alexandra Palace—or rather, the semi-finals—when an unknown lad from Wales, Alan Evans, beat the champion, Dennis Filkins. As the sport's historian and BBC commentator, Sid Waddell recalls: "It was something new on the sports scene; a hero in a cardigan with hordes of raucous, banner-waving fans... Alan did not go on to win the final, but it did not matter—a new era of showbiz darts had dawned."

The latest "people's choice" is the roly-poly, toothless Scot from Kirkcaldy, Jocky Wilson, the 1982 world champion. True to tradition Wilson plays as if he is just popping into the pub for a wee dram and a quick game of 301 on his way home from the day shift in the shipyards. Wilson will be on his home ground for the 1983 World Cup championships which are being held at the Royal Highland Showground, Edinburgh, from October 21 to 23. Inevitably the leading darts competitions are sponsored by either tobacco or alcohol companies.

HIGHLIGHTS

BADMINTON

Oct 12-15. English Masters', Spectrum Arena, Warrington, Cheshire.

CROQUET

Oct 1, 2. All England Handicap final, Bowdon, nr Manchester.

DARTS

Oct 21-23. Silk Cut World Cup Championships, Royal Highland Showground, Edinburgh.

EQUESTRIANISM

Sept 29-Oct 2. Wylie Horse Trials, Wylie, Wilts.

Oct 3-8. Horse of the Year Show, Wembley Arena, Middx.

GOLF

Sept 30-Oct 2. English County finals, Ganton, nr Scarborough, N Yorks.

Oct 6-9. Suntory World Match Play, Wentworth, Surrey.

Oct 14-16. Ryder Cup, Florida, USA.

Severiano Ballesteros will be the leading attraction when he defends his matchplay title in & out of the woods & downland of Wentworth, the world's most beautiful suburban course. A week later the terrain will be different, for most of the players at Wentworth will have travelled to Florida for the biennial challenge between American & British professionals—the Ryder Cup, founded by the English entrepreneur & golfing enthusiast, Samuel Ryder, in 1927. As usual the Americans will start as red-hot favourites.

GYMNASTICS

Oct 22-30. World Championships, Budapest, Hungary.

Oct 29. Lilia White National Championships (girls), Wembley Arena.

HORSE RACING

Oct 1. William Hill Cambridgeshire Handicap, Newmarket.

Oct 2. Prix de l'Arc de Triomphe, Longchamp, Paris, France.

Oct 13. Bisquit Cognac Challenge Stakes, Newmarket.

Oct 14. William Hill Dewhurst Stakes, Newmarket.

Oct 15. Dubai Champion Stakes, Newmarket.

Oct 22. William Hill Futurity Stakes, Doncaster.

Oct 29. Charlie Hall Memorial Wetherby Pattern Chase, Wetherby.

Oct 29. Metropole Cup Handicap Chase, Ascot.

ICESKATING

Oct 10, 11. British Junior Championships, Solihull, W Midlands.

Oct 16. Nottingham Ice Gala, Nottingham.

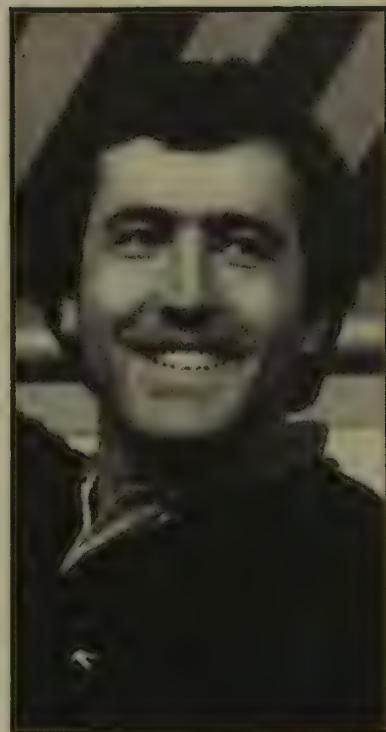
MOTORCYCLING

Oct 3-8. International Six-Days Enduro, Royal Welsh Showground, Builth Wells, Powys.

RUGBY

Oct 15. An English XV v Canada, Twickenham.

With a brand new selection committee choosing its first team, this friendly international will offer no end of pointers for the sterner games ahead in



Ballesteros: playing at Wentworth Oct 6-9.

the New Year. Certainly England will find it difficult to have a worse season than last! For Canada this match at "headquarters" represents a celebration: 100 years ago last spring the game was first played by settlers in Ontario.

SQUASH

Sept 30-Oct 2. Hatema British Over 35 Championship, South Marston Country Club, Swindon, Wilts.

Oct 6-20. ISRF World Individual & Team Championships, Auckland, New Zealand.

Oct 29-Nov 2. ICI Perspex World Masters', Spectrum Arena, Warrington, Cheshire.

SWIMMING

Oct 21-23. Masters' National Championships, Nuneaton, Warwicks.

Oct 23. Scottish National Synchro Championships, Montrose, Tayside.

Oct 29, 30. Sun Life Scottish Masters' Championships, Whitehill Baths, Glasgow.

TENNIS

Oct 3-9. British' National Closed Championships, Telford, Salop.

Oct 16-23. Daihatsu Challenge (women), Brighton Centre, E Sussex.

CLASSICAL MUSIC

MARGARET DAVIES



Albany Brass Ensemble: Transatlantic Connections I at the Wigmore Hall, October 24.

IMAGINATIVE PLANNING has gone into the programmes announced for the 1983/84 season by several orchestras and ensembles specializing in contemporary music. The London Sinfonietta is this month devoting three concerts at the Queen Elizabeth Hall to the music of Lutoslawski, Messiaen and Carter and is linking them to lunchtime recitals at the Barbican. The theme of the New Macnaghten Concerts at the Wigmore Hall, Transatlantic Connections, will be launched by the Albany Brass Ensemble with works by Peter Maxwell Davies and Elliott Carter. The Nash Ensemble season at the Wigmore Hall will feature Czech and French music as well as works by British composers. Lontano are giving four anniversary concerts at the Purcell Room devoted to music by Webern, Messiaen, Lutoslawski, Ligeti and Ferneyhough and new British works.

□ With the aim of airing some of the wealth of British music composed in the 50 years between 1925 and 1975 the four London orchestras—LPO, LSO, Philharmonia and RPO—are giving a joint season of concerts at the Festival Hall under the title "The Great British Music Festival". The opening programme on October 23 will include the first London performance of Lennox Berkeley's Cello Concerto, written in 1939.

□ Nicolai Gedda and Kerstin Meyer, the Kroumata Percussion Ensemble and the Fresk Quartet are among those taking part in "Sounds of Sweden", a concert series from October 1 to 9 featuring Swedish music and musicians. Full details from 340 1616.

□ Organists from Leeds, London, Oxford and Paris will take part in this month's South Bank organ recitals given at the new time of 5.45 pm on Wednesdays; each one includes music by J. S. Bach.

CONCERT AND RECITAL GUIDE

ALBERT HALL

Silk St, EC2 (628 8795, cc 638 8891).

Oct 14, 28, 7.45pm. **London Philharmonic Orchestra**, conductor Conlon; David Golub, piano. Liszt, Mephisto Waltz No 1; Beethoven, Piano Concerto No 3; Dvořák, Symphony No 9 (From the New World).

Oct 16, 7.30pm. **New Symphony Orchestra**, Band of the Welsh Guards, conductor Tausky; Richard Markham, piano. Tchaikovsky, suites from The Nutcracker & Swan Lake, Piano Concerto No 1, Capriccio Italien, Overture 1812.

BARBICAN

Silk St, EC2 (628 8795, cc 638 8891).

Oct 2, 7.30pm. **London Philharmonic Orchestra**, conductor Hickox; Steven de Groote, piano. Dods; Crispian Steele-Perkins, trumpet. Handel, Arrival of the Queen of Sheba; Schubert, Symphony No 8 (Unfinished); Haydn, Trumpet Concerto, 8pm, as above also with Schubert, Overture Rosamunda; Mendelssohn, Symphony No 4 (Italian).

Oct 7, 7pm. **City of London Sinfonia**, Richard Hickox Singers, conductor Hickox; Joan

Rodgers, soprano; Penelope Walker, mezzo-soprano; Adrian Thompson, tenor; Matthew Best, bass. Kathleen Ferrier Memorial Concert. Handel, Messiah.

Oct 8, 8pm. **Royal Philharmonic Orchestra**, conductor Groves; Cristina Ortiz, piano. Beethoven, Symphonies Nos 2 & 7, Piano Concerto No 1.

Oct 9, 7.30pm. **Royal Philharmonic Orchestra**, conductor Ziegler; Goran Söllscher, guitar. Falla, Ritual Fire Dance from El amor brujo, Three Dances from The Three Corners Hat; Bizet, Suite, Carmen; Rodrigo, Concierto de Aranjuez; Chabrier, Rhapsody España; Ravel, Boléro.

Oct 12, 1pm. **London Sinfonietta**, conductor Atherton; Sebastian Bell, flute; John Constable, Paul Crossley, pianos. Mozart, Serenade in C minor K388; Messiaen, Le merle noir, Oiseaux exotiques.

Oct 12, 8pm. **Royal Philharmonic Orchestra**, conductor Groves; Yuzuko Horigome, violin. Beethoven, Symphony No 1, Violin Concerto, Symphony No 4.

Oct 16, 7.30pm. **Royal Philharmonic Orchestra**, conductor Groves; Cristina Ortiz, piano; Phyllis Cannan, soprano; Marilyn de Bliet, mezzo-soprano; Ian Caley, tenor; John Hancorn, bass. Beethoven, Piano Concerto No 2, Symphony No 9 (Choral).

Oct 18, 8pm. **Royal Philharmonic Orchestra**, conductor Groves; Cristina Ortiz, piano. Beethoven, Overture (Coriolan), Piano Concerto No 3, Symphony No 3 (Eroica).

Oct 19, 7.45pm. **New Symphony Orchestra**, Band of the Coldstream Guards, conductor Alwyn; Lydia Mordkovich, violin. Tchaikovsky, Waltz from The Sleeping Beauty, Suites from Swan Lake & The Nutcracker, Violin Concerto in D, Overture 1812.

Oct 20, 7.45pm. **London Baroque Orchestra**, **London Oriana Choir**, conductor Lovett; John Ogdon, piano; Fiona Dobie, Margaret Cable, sopranos; William Kendal, tenor; Roderick Earle, bass. Mozart, Ave Verum, Piano Concerto No 9, Mass in C minor.

Oct 21, 8pm. **Royal Philharmonic Orchestra**, conductor Groves; Cristina Ortiz, piano. Beethoven, Symphony No 8, Piano Concerto No 5 (Emperor), Symphony No 6 (Pastoral).

Oct 24, 1pm. **London Sinfonietta**, conductor Knussen; Martyn Hill, tenor. Mozart, Serenade in E flat; Carter, In Sleep, In Thunder.

Oct 26, 7.45pm. **City of Birmingham Symphony Orchestra**, conductor Shostakovich; John Lill, piano. Prokofiev, Piano Concerto No 1; Shostakovich, Symphony No 8.

Oct 27, 7.45pm. **Goldsmiths Choral Union**, **Musicians of London**, conductor Wright. Mozart, Serenade in B flat; Bruckner, Mass No 2.

Oct 28, 7.45pm. **Royal Philharmonic Orchestra**, conductor Hart; Konstanze Eickhorst, piano. Tchaikovsky, Overture-Fantasia Romeo & Juliet; Liszt, Piano Concerto No 1; Brahms, Symphony No 4.

Oct 30, 7.30pm. **London Symphony Orchestra**, conductor Hickox; Vovka Ashkenazy, piano. Tchaikovsky, Polonaise & Waltz from Eugene Onegin, Piano Concerto No 1, Symphony No 5.

Oct 31, 7.45pm. **Andres Segovia**, guitar recital.

ST JOHN'S

Smith Sq, SW1 (222 1061).

Oct 4, 7.30pm. **Wren Orchestra of London**, conductor Handley; Yukie Nagai-Irizuki, piano. Fauré, Masques et Bergamasques; Ravel, Piano Concerto in G; Bax, Irish Landscape; Mozart, Serenade No 9 (Posthorn).

Oct 5, 7.30pm. **Kroumata Percussion Ensemble**; Manuela Wiesler, flute. Lundquist, Bäck, Jolivet, Edlund, Sandström.

Oct 9, 7.30pm. **The English Chorale**, conductor Arwel-Hughes. Carol Barratt, Fanfare; Scheidt, Canzona Cometto; Mozart, Serenade in C minor K388; Purcell, Funeral music for Queen Mary; Altenburg, Concerto for seven trumpets & timpani; Stravinsky, Mass for voices & woodwind.

Oct 12, 7.30pm. **London Soloists Chamber Orchestra**, conductor Josefovitz; Elizabeth Rich, piano; Wissam Bonstany, flute. Mozart, Symphony No 1, Piano Concerto No 17, Flute Concerto No 2, Symphony No 40.

Oct 14, 7.30pm. **Academy of Ancient Music**, conductor Hogwood; Michel Piguet, oboe; William Prince, Patrick Garvey, Timothy Brown, Colin Horton, horns. Handel, Concerto a due cori No 2, Concerto Grosso in G minor Op 6 No 6, Overture Berenice (Minuet & Gigue), Concerto a due cori No 3; Vivaldi, Concerto in D minor Op 8 No 9, Concerto in C Op 8 No 12.

Oct 17, 1pm. **BBC Symphony Orchestra**, **BBC Singers**, conductor Herbig; Teresa Cahill,



Cristina Ortiz: Beethoven piano concertos at the Barbican with the RPO, October 8-21.

soprano; Carolyn Watkinson, mezzo-soprano; Robin Leggate, tenor; Stephen Roberts, baritone. Haydn, Mass No 12 (Harmoniemesse).

Oct 18, 7.30pm. **Southern Sinfonia**, conductor Förster; Hugh Bean, violin; Anna Meadows, bassoon. Handel, Arrival of the Queen of Sheba; Mozart, Bassoon Concerto; Haydn, Symphony No 43 (Mercury); Vivaldi, The Four Seasons.

Oct 19, 7.30pm. **Wren Orchestra of London**, conductor Snell; Stephen Isserlis, cello. Ravel, Le Tombeau de Couperin; Tchaikovsky, Variations on a Rocco theme; Debussy, Prelude à l'après-midi d'un faune; Bizet, Symphony in C.

Oct 20, 1.15pm. **Ann Hooley**, violin; **Andrew Ball**, piano. Martinu, Five Madrigal Stanzas; Szymanowski, Myths Op 30; Janáček, Sonata (1921).

Oct 22, 7.30pm. **Ex Cathedra Baroque Ensemble**, Jeffrey Skidmore, director. Monteverdi, Gloria à 7, Beatus Vir; Schütz, Zaul, Zaul; works by Lotti & Kuhnau.

Oct 24, 1pm. **Oscar Shumsky**, violin; **Roger Vignoles**, piano. Pasquali, Sonata in A minor; J. S. Bach, Sonata in G minor BWV1001; Saint-Saëns, Sonata in D minor Op 75.

Oct 26, 7.30pm. **The English Concert & Chorus**, director Pinnock; Anne-Marie Rodde as Céphise; Jennifer Smith as Zéphire; Jean-Claude Orliac as Acante; Stephen Varcoe as Génie. Rameau, Acante et Céphise. (Free tickets from BBC Ticket Unit, Broadcasting House, London W1A 4WW).

Oct 31, 1pm. **Norbert Brainin**, violin; **Peter Schidlöf**, viola; **Martin Lovett**, cello. Beethoven, Trio in E flat Op 3; Mozart, Duo in G K423 for violin & viola.

SOUTH BANK

SE1 (928 3191, cc 928 6544).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Oct 1, 7.30pm. **New Symphony Orchestra**, conductor Tausky. Viennese Evening: music by the Strauss family & Waldteufel. FH.

Oct 2, 3pm. **Abbey Simon**, piano. Bach/Busoni, Toccata, Adagio & Fugue in C; Mendelssohn, Variations Sérieuses; Chopin, Sonata in B minor Op 58; Liszt, Grandes Etudes de Paganini. EH.

Oct 2, 3.15pm. **Royal Philharmonic Orchestra**, conductor Dorati; Salvatore Accardo, violin. Dvořák, Slavonic Dances, Op 72, Nos 5, 6, 3; Mendelssohn, Violin Concerto; Brahms, Symphony No 4. FH.

Oct 2, 7.15pm. **Academy of St Martin-in-the-Fields Chamber Ensemble**. Spohr, Octet in E flat; Leighton, Octet; Mendelssohn, Octet in E flat, Op 20. EH.

Oct 2, 7.30pm. **London Symphony Orchestra & Chorus**, conductor Abbado; Cécile Licad, piano; Margaret Marshall, soprano; Hermann Prey, baritone. Schumann, Piano Concerto; Brahms, A German Requiem. FH.

Oct 3, 7.45pm. **Ileana Cotrubas**, soprano; **Julia Hamari**, mezzo-soprano; **Roger Vignoles**, piano. Monteverdi, Scarlatti, Mozart, Schumann, Mendelssohn, Granados, Dvořák, songs. EH.

Oct 4, 7.30pm. **Royal Philharmonic Orchestra**, conductor Dorati; Lynn Harrell, cello. Dvořák, Suite in A (American), Cello Concerto, Symphony No 6. FH.

Oct 4, 7.45pm. **London Sinfonietta**, conductor Lutoslawski; Philip Langridge, tenor; Nuala Herbert, harp; Gareth Hulse, oboe. Lutoslawski, Funeral Music, Dance Preludes, Paroles Tissées, Double Concerto, Chain 1. EH.

Oct 5, 5.45pm. **Graham Barber**, organ. Bach, Concerto No 4 in C BWV595, Prelude & Fugue in E flat BWV552; Crosse, Passacaglia (Artemis); Karg-Elert, Stimmen der Nacht; Reger, Symphonic Fantasia & Fugue (Inferno). FH.

Oct 5, 7.30pm. **Royal Philharmonic Society, BBC Symphony Orchestra, Singers & Chorus**, conductor N. del Mar; Shura Cherkassky, piano. Bax, Spring Fire (1913); Liszt, Piano Concerto No 1; Ravel, Daphnis & Chloë (complete ballet). FH.

Oct 7, 7.30pm. **London Philharmonic Orchestra**, conductor Conlon; François-René Duchable, piano. Liszt, Mephisto Waltz No 1, Piano Concerto No 2; Berlioz, Symphonie fantastique. FH.

Oct 9, 3pm. **Annie Fischer**, piano. Mozart, Fantasia & Fugue in C K394; Schubert, Sonata in A D959; Schumann, Carnaval Op 9. EH.

Oct 9, 7.30pm. **NDR Symphony Orchestra**, Hamburg, conductor Wand. Haydn, Symphony No 76; Bruckner, Symphony No 5. FH.

CLASSICAL MUSIC CONTINUED

Oct 10, 7.30pm. **English Chamber Orchestra**, conductor Mackerras; Gidon Kremer, violin; Kim Kashkashian, viola. Rossini, Overture The Italian Girl in Algiers; Mozart, Sinfonia Concertante in E flat K364; Holloway, Second Idyll; Beethoven, Symphony No 4. *FH.*

Oct 11, 7.45pm. **London Sinfonietta**, conductor Atherton; Paul Crossley, piano. Messiaen, From the Canyons to the Stars. *EH.* (George Benjamin gives a pre-concert talk. 6.15pm. *EH.*)

Oct 12, 5.45pm. **Jane Parker-Smith**, organ; singers from London Oratory Choir. Bach, Fantasia in G BWV572, Prelude & Fugue in C BWV545; Tournemire, Petite rapsodie improvisée; Liszt/Guillou, Fantasia & Fugue on BACH; Duruflé, Prélude, adagio et choral varié sur le Veni Creator Op 4; Prokofiev, Guillou, Toccata. *FH.*

Oct 12, 7.30pm. **London Mozart Players**, conductor Blech; Robert Cohen, cello; Stephen Bishop-Kovacevich, piano. Mozart, Symphony No 31 (Paris); Haydn, Cello Concerto in C; Beethoven, Piano Concerto No 3. *FH.*

Oct 13, 7.30pm. **London Philharmonic Orchestra**, conductor Eschenbach; Elisabeth Leonskaja, piano. Rossini, Overture William Tell; Mendelssohn, Piano Concerto No 1; Stravinsky, The Rite of Spring. *FH.*

Oct 14, 7.30pm. **BBC Symphony Orchestra**, conductor Herbig; Sheila Armstrong, soprano. Webern, Six Pieces for Orchestra Op 6; Strauss, Four Last Songs; Beethoven, Symphony No 3 (Eroica). *FH.*

Oct 15, 7pm. **Ravi Shankar**, sitar; **Alla Rakha**, tabla with tanpura accompaniment. Indian classical music. *FH.*

Oct 16, 3pm. **Annie Fischer**, piano. Mozart, Fantasia in C minor K396, Sonata in F K332; Schumann, Sonata in F sharp minor Op 11; Chopin, Barcarolle in F sharp Op 60, Ballade No 1 in G minor Op 23, Nocturne in G Op 37, Scherzo No 3 in C sharp minor Op 39. *EH.*

Oct 16, 3.15pm. **Philharmonia Orchestra**, conductor von Mátia; Pierre Amoyal, violin. Rimsky-Korsakov, Overture The Tsar's Bride; Bruch, Violin Concerto No 1; Tchaikovsky, Symphony No 6 (Pathétique). *FH.*

Oct 16, 7.30pm. **London Philharmonic Orchestra & Choir**, conductor Conlon; Katia & Marielle Labèque, pianos; Ortrun Wenkel, contralto; Robert Tear, tenor; William Shimell, baritone. Mozart, Concerto in E flat for two pianos K365; Mahler, Das Klagende Lied. *FH.*

Oct 17, 7.45pm. **English Chamber Orchestra**, conductor Mackerras; John Lill, piano. Mozart, Symphony No 40, Piano Concerto in D minor K466, Symphony No 39. *EH.*

Oct 18, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor von Mátia; Kate Flowers, soprano; Alfreda Hodgson, mezzo-soprano; Martyn Hill, tenor; Marius Rintzler, bass. Bruckner, Symphony No 9, Te Deum. *FH.*

Oct 19, 5.45pm. **James Dalton**, organ. Anon. Entrada de Clarins, Canción de Clarin con eco. Otra Canción, Canción de Clarin. Obra de falsas cromáticas, Obra de 8° tono medio registro. Mano izquierda; Bach, Prelude & Fugue in E minor BWV548; Forbes, Sonata; Ives, Variations on America. *FH.*

Oct 19, 7.30pm. **Yehudi Menuhin**, violin, **Jeremy Menuhin**, piano. Brahms, Sonata in A Op 100, Sonata in D minor Op 108, Sonata in G Op 78. *FH.*

Oct 20, 7.30pm. **London Philharmonic Orchestra**, Christopher Eschenbach conductor & piano. Verdi, Overture, La forza del destino; Mozart, Piano Concerto in C minor K491; Tchaikovsky, Symphony No 5. *FH.*

Oct 21, 7.45pm. **London Sinfonietta**, conductor Krussen; Lucia Meeuwse, soprano; Martyn Hill, tenor; John Constable, harpsichord; Ian Brown, piano. Carter, Eight Etudes & a Fantasy for wind quartet, In Sleep, in Thunder, A Mirror on which to Dwell, Double Concerto. *EH* (Elliot Carter in pre-concert conversation with Bayan Northcott. 6.15pm. *EH.*)

Oct 22, 7.30pm. **Lontano**, conductor de la Martinez-Lutowski, Grave (Metamorphoses); Webern, String Trio Op 20; Benjamin, Octet; Messiaen, Quartet for the End of Time. *PR.*

Oct 23, 3pm. **Annie Fischer**, piano. Mozart, Fantasia in C minor K475; Debussy, Suite bergamasque, Jardins sous la pluie, L'isle joyeuse; Brahms, Sonata in F minor Op 5. *EH.*

Oct 23, 7.30pm. **London Symphony Orchestra & Chorus**, conductor Hickox; Douglas Cummings, cello; Felicity Palmer, soprano; Stephen Varcoe, baritone. Tippett, Ritual Dances from The Midsummer Marriage; Berkeley, Cello Concerto; Taverner, The Whale. *FH.*

Oct 24, 7.30pm. **Philharmonia Orchestra**, conductor Vladimir Ashkenazy; Maurizio Pollini, piano. Chopin, Piano Concerto No 1; Beethoven, Symphony No 7. *FH.*

Oct 26, 5.45pm. **Jean Langlais, Marie-Louise Jacquet Langlais**, organ. Bach, Prelude & Fugue in E BWV533, Chorale Preludes: An Wasserflüssen Babylon BWV653, Wir glauben all' einen Gott BWV680, Nun komm' der Heiden Heiland BWV659; Franck, Pièce Héroïque, Pastorale; Langlais, Double fantasia pour deux organistes. *FH.*

Oct 26, 7.30pm. **Royal Philharmonic Orchestra, Brighton Festival Chorus, Trinity Boys' Choir**, conductor Groves; Barry Griffiths, Peter Cosham, violins; David Strange, cello. Delius, Songs of Farewell; Brian, Symphony No 22; Tippett, Fantasia Concertante on a Theme of Corelli; Patterson, Requiem. *FH.*

Oct 28, 7.30pm. **BBC Symphony Orchestra, Singers & Chorus**, conductor Gielen; Phyllis Bryn-Julson, soprano; Sarah Walker, mezzo-soprano; Heinrich Schill, cello. Schönberg, Verklärte Nacht; Zimmermann, Cello Concerto; Ligeti, Requiem. *FH.* (György Ligeti talks about his Requiem. 6.15pm, Waterloo Room. *FH.*)

Oct 29, 7.45pm. **Taverner Choir & Players**, director Parrott; Patricia Kwella, soprano; Margaret Cable, contralto; Andrew King, tenor; Richard Savage, bass; John Holloway, violin. Vivaldi, magnificat in G minor. The Four Seasons. *EH.*

Oct 30, 3pm. **John Ogdon**, piano. Beethoven, Sonata in B flat (Hammerklavier); Liszt, Sept Etudes d'exécution transcendante, Book 1. *EH.*

Oct 30, 7.30pm. **London Philharmonic Orchestra**, conductor Rozhdestvensky; Victoria Postnikova, piano. Mozart, Piano Concerto in C K503; Shostakovitch, Symphony No 8. *FH.*

Oct 31, 7.30pm. **Philharmonia Orchestra**, conductor Muti; Radu Lupu, piano. Schumann, Piano Concerto; Bruckner, Symphony No 1. *FH.*

WIGMORE HALL

Wigmore St, W1 (935 2141).

Oct 1, 7.30pm. **Nash Ensemble**. Dvořák, Bagatelles Op 47; Simon Holt, Trio for clarinet, cello & harp; Janáček, Mládí (Youth); Smetana, Piano Trio Op 15.

Oct 2, 11.30am. **Richard Markham & David Nettle**, piano duet. Stravinsky, Petrushka; Fauré, Dolly Op 56.

Oct 4, 11, 17, 7.30pm. **Howard Shelley**, piano. Rachmaninov cycle; Oct 4, Three Nocturnes (1887/8), Sonata No 2 Op 36, Ten Preludes Op 23, Oriental Sketch (1917). Oct 11, Morceau de fantaisie (1899), Piece in D minor (1884), Fughetta (1899), Song without words (1887), Four Pieces (1888), Sonata No 2 Op 36, Nine Etudes-Tableaux Op 39. Oct 17, Seven Morceaux de salon Op 10, Variations on a Theme of Corelli Op 42, 13 Preludes Op 32.

Oct 6, 7.30pm. **Drottningholm Baroque Ensemble**, Rosemary Hardy, soprano; Clas Pehrsson, recorder. Telemann, Handel, Loewe, Babell, A. Scarlatti, Sammartini, Roman.

Oct 7, 7.30pm. **Fresh String Quartet**. Stenhammar, Quartet No 5 in C; Bartok, Quartet No 4; Brahms, Quartet in A minor Op 51 No 2.

Oct 8, 3pm. **Royal Court Singer Kerstin Meyer** introduces four Swedish singers: **Lena Hoel**, soprano; **Marianne Eklof**, mezzo-soprano; **Stefan Dahlberg**, tenor; **Krister St Hill**, baritone; **Eva Pataki**, piano. Mainly Scandinavian programme. Oct 9, 11.30am. **Jakob Lindberg**, Renaissance & baroque lutes. Dowland, Cutting, Bach, Weiss, Swedish & Scottish folk tunes.

Oct 9, 7.30pm. **Helena Döse**, soprano, **Eva Pataki**, piano. Songs by Stenhammar, Grieg, Sibelius, Nielsen.

Oct 15, 7.30pm. **London Classical Players**, leader John Holloway; Melvyn Tan, fortepiano. Salieri, Sinfonia Veneziana; Mozart, Piano Concerto No 9 K271, Piano Concerto No 12 K414; Haydn, Symphony No 44 (Trauersymphonie).

Oct 16, 11.30am. **Franz Schubert Quartet of Vienna**. Mozart, Quartet in G K387; Beethoven, Quartet in E minor Op 59 No 2 (Rasumovsky).

POPULAR MUSIC DEREK JEWELL



"Mutiny on the Bounty" from David Essex: first the album, then a stage show.

The month has a host of popular music dates with rock and jazz musicians Elvis Costello, Christopher Cross, The Shadows, Chet Baker, Dave Frishberg and Shorty Rogers at the head of affairs. Yet the release of an album called "Mutiny On The Bounty" remains for me the most interesting event and one which might have fascinating implications in 1984.

The album, packed with music, has been produced by **David Essex**, with music by him and book and lyrics by former National Theatre resident dramatist Richard Crane. Essex has had a rich career with a variety of stage musical triumphs, most notably *Godspell* in 1971 and his brilliant creation of Ché in the Lloyd Webber-Rice *Evita* (1978) which is still running both in London and New York.

With "Mutiny On The Bounty", Essex has taken an interesting leaf from the Lloyd Webber-Rice book by bringing out an album before its intended stage presentation. There is another link, too: the Lloyd Webber-Rice style seems to have considerably influenced Essex. The already released and beguiling single, "Tahiti", might have come musically out of the "Joseph and The Amazing Technicolour Dreamcoat" stable. Apart from Essex as Fletcher Christian, "Mutiny On The Bounty" features Frank Finlay as Bligh, Victor Spinetti, Nicky Henson and the Royal Philharmonic Orchestra.

To more usual affairs... Even though *The Shadows* do little for me, their 25th anniversary is a remarkable event in the quicksands of the pop world. They are celebrating with a national tour that takes them to London: at the Dominion, Tottenham Court Road (580 9562; Oct 19, 20) and Croydon's Fairfield Halls (688 9291; Oct 31).

Also at the Dominion (Oct 2, 3) is **Christopher Cross**, a fine modern American ballad singer who has been too rare a visitor to London since he first broke through with "Ride Like The Wind" and "Sailing". You

Oct 18, 7.30pm. **London Early Music Group**, director James Tyler; Glenda Simpson, mezzo-soprano; Paul Elliott, tenor. Frescobaldi, Monteverdi, Cavalli, Rossi, Carini.

Oct 19, 7.30pm. **Franz Schubert Quartet of Vienna**. Mozart, Quartet in D K499; Bartok, Quartet No 2 Op 17; Schumann, Quartet in A Op 41 No 3.

Oct 22, 7.30pm. **Les Arts Florissants**, director William Christie. Lambert, Airs de cour; Charpentier, Pastorale sur la naissance de notre seigneur Jésus Christ Qu'il est charmant.

Oct 23, 11.30am. **Endymion Ensemble**, director John Whitfield. Gounod, Petite Symphonie in B flat; Debussy, Syrinx; Wagner, Siegfried Idyll.

Oct 24, 7.30pm. **Transatlantic Connections 1**. **Albany Brass Ensemble**. Maxwell Davies, Brass

can also hear **Elvis Costello** (even if you have to stand) at Hammersmith Palais (748 2812; Oct 17), at Streatham's Cat's Whiskers (674 5868; Oct 18) and at Tottenham's Mayfair (808 4179; Oct 19); **Michael Schenker**'s heavy rockers (Hammersmith Odeon (748 4081; Oct 22, 23); and **Shakin' Stevens** who reaches Hammersmith on November 20 and 21 during a national tour which starts on October 21.

Jazz and jazz-inflected singers get a goodly share of the limelight this month, and none will be more warmly welcomed than **Dave Frishberg** whose witty lyrics (like "I'm Hip", for Blossom Dearie) have enlivened years when less intelligent words were the fashion. He's at Pizza On The Park (235 5550) for the first three weeks of October. At Ronnie Scott's Club (439 0747) you can still catch **Shirley Horn** until October 8. Trumpeter **Wild Bill Davison** heads the "Eddie Condon's Choice" show at The Canteen (405 6598; Oct 5-8), while at Pizza Express, Dean Street (437 9595) you can hear, with the Eddie Thompson Trio, **Elvira (Vi) Redd**, who has been one of the outstanding American women singers and alto saxists (a rare combination) for many years. I remember a long season by her at Scott's in 1967, but haven't seen her performing since then.

Meanwhile, the good work for jazz continues at University College School, Frogna, NW3, where Thursday concerts include the great trumpeter **Chet Baker** (Oct 6) and the one-time Count Basie saxist **Earle Warren** (Oct 20). For tickets write to the Theatre Box Office at the school—and it's usually only £2 in advance or £3 at the door. Another American trumpet star, **Shorty Rogers**, is on tour with the **National Youth Jazz Orchestra** (near-London dates: Fairfield Halls, Croydon, Oct 3; Mid-Kent College, Maidstone, Oct 7; Pavilion, Hemel Hempstead, Oct 17. The British trumpeter, **Keith Smith**, about whom I wrote a few months back, leads his package called "100 Years of American Dixieland" into a major tour, with London dates at Fairfield Halls, Croydon (Oct 20) and the 100 Club in Oxford Street (636 0933; Oct 26).

Excellent recent albums include those from Toto, "Toto IV" (CBS), who rule the American mainstream pop-rock field; Diana Ross (Capitol), even though I wish she'd sing less disco and more songs like Donald Fagen's "Love Will Make It Right"; and the jazz-rock band Steps, "Steps Ahead" (Elektra). Soundtracks from shows include "Blood Brothers" (Legacy), the fine Willy Russell musical featuring Barbara Dickson, and the sparkling Broadway revival, "On Your Toes" (That's Entertainment). You can hear the wonderful Rodgers and Hart score (the title tune; "There's A Small Hotel"; "Slaughter On Tenth Avenue", etc.) but sadly you don't see the Balanchine-inspired choreography, even if the tap comes over well.

Quintet; Carter, Brass Quintet; Ingham, New work; Andriessen, Workers Union.

Oct 25, 7.30pm. **Sequentia**. Barbara Thornton, voice, organetto; Benjamin Bagby, voice, harp; Margriet Tindemans, fiddle, psalterium; Wendy Gillespie, fiddle. 12th- & 13th-century music from Northern France, England & Germany.

Oct 26, 7.30pm. **Songmakers' Almanac**. Kennst Du Das Land? Songs from & about Italy. Composers from Verdi to Tosti; poets from Petrarch to Michelangelo; Italian observations by composers from Schubert to Wolf.

Oct 27, 7.30pm. **Tallis Scholars**, director Phillips. Choral works of Orlando Gibbons.

Oct 28, 29, 30, 2pm & 7pm. **Dr Elisabeth Schwarzkopf**. Master classes for young performers.

LONDON MISCELLANY

MIRANDA MADGE

QUEEN VICTORIA would have been much amused. At the Royal College of Art an ambitious exhibition, *Albert: His Life and Work*, opens on October 11. The Prince Consort is portrayed as an enthusiastic, industrious character who was not only a doting father and husband but a statesman, farmer, sportsman and important patron of the arts and sciences. He was the instigator of the Great Exhibition held in the original Crystal Palace in Hyde Park and this has been re-created within the Royal College with samples of the exhibits shown in 1851. Hermione Hobhouse has researched and compiled the exhibition and among the items on display are watercolours from the Royal Collection, letters from the archives at Windsor Castle and photographs. Related events include a lecture series at the Victoria and Albert Museum (see below), guided walks round South Kensington (October 16, 23 and 30, meet at 2.30pm at the front entrance of the Royal College), and a Victorian Sunday in Hyde Park. Go to the park on October 23 between 11.30am and 2.30pm, preferably in Victorian costume, to see a Victorian transport parade, a balloon race, steam engines and kites, and to listen to brass bands.

City Churches Week from October 3 to 9 is a reminder that there are still 37 active churches in the square mile of the City, many of which boast fine, uplifting architecture and furnishings. Events during the week include a marathon organ recital at St Michael Cornhill, a Posy of Poetry and Prose presented by Lord Miles at St Magnus the Martyr (the church T. S. Eliot described as having "an inexplicable splendour of white and gold"), a fish harvest festival at St Mary at Hill and a craft fair at All Hallows-by-the-Tower. Further information from the City of London Deacons' Synod, St Edmund the King, Lombard St, EC3 (623 6970).

EVENTS

Oct 1, 8.30pm & subsequent Saturdays. **Early music at the Market Porter.** The Broadside Bank launch this enterprise to re-create the atmosphere of a 17th-century "music house" with a programme of music from Playford's *Dancing Master*. Market Porter, Stoney St, SE1.

Oct 2, 3pm. **Pearly Harvest Festival.** Annual turn-out of the cockney royalty in their garments which are spangled with pearl buttons. St Martin-in-the-Fields, Trafalgar Sq, WC2.

Oct 2 & subsequent Sundays 4-6.30pm. **Tea dances at the Ritz.** This grand old hotel is making a valiant effort to restore an elegant tradition. Music, muffins, scones with cream, cucumber sandwiches & a short cabaret are supplied. The Ritz, Piccadilly, W1 (493 8181). £10.50.

Oct 2, 9, 7.30pm. **Readings at Kenwood:** Oct 2, *The Quintessence of Sympathy*, the story of Elizabeth Barrett & Robert Browning devised by John Carroll from their letters. Read by Gwen Watford & John Westbrook. Oct 9, *The Door of the West*, a journey in verse compiled by John Turner. Read by Barbara Jefford & John Turner. Kenwood House, Hampstead Lane, NW3. Tickets £3 or £2 from the GLC, Room 3, South Block, County Hall, SE1.

Oct 4-9. **Park Lane Hotel Antiques Fair.** The fair is held in the splendid Art Deco ballroom & includes an exhibition of furnishing braids & fringes from the 17th century & later. Park Lane Hotel, Piccadilly, W1. 11am-8pm, Oct 9 until 6pm. £3.

Oct 5, 2.30 & 7.30pm. **Two Inches of Ivory.** Geraldine McEwan in a witty one-woman show based on the novels of Jane Austen. Cottesloe, National Theatre, South Bank, SE1 (928 2252). £3.

Oct 11-Jan 22, 1984, daily 10am-6.30pm, Wed until 8pm. **Albert: his life and work**, sponsored by *The Observer* with the Midland Bank Group (see introduction). Royal College of Art, Kensington Gore, SW7 (584 5020). £3, OAPs, students & children £1.50.

Oct 19-25. **Crafts Fair Chelsea 1983.** Some of the most talented craftsmen show here. Look out for knitted garments by Sasha Kagan, Kaffe Fassett & Anne Fewlass; toys by Jim Edmiston; ceramics by Svend Bayer; & hand-turned wood bowls by Paul Caton. Chelsea Old Town Hall, King's Rd, SW3. 11am-7pm, Wed & Fri until 5pm. £1.30, OAPs & children 70p.

Oct 19 (5-9pm), Oct 20-29, 11am-7pm. **Burlington House Fair** (see pp 75-77). Royal Academy, Piccadilly, W1. Oct 19, £4 all admissions; Oct 20-29, £3, OAPs & students £2.

Oct 20-30. **Motorfair** (see pp 39-42). Earls Court,



Albert Prince Consort: October 11.

Warwick Rd, SW5. Daily 10am-7pm, Sunday Oct 30 10am-5.30pm. Oct 20, £6 including catalogue; Oct 21-30 £2.80, children £1.80.

Oct 24-Nov 6. **Craft skills demonstrations.** Students engaged on City & Guilds courses show off the skills they are learning—hairdressing, machine knitting, pottery, plastering, joinery, doughnut-making, bookbinding & computer typesetting are included. Science Museum, Cromwell Rd, SW7. Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm.

Oct 30, 11am-5pm. **Photographers' Fair.** Books & images for sale from Victorian daguerotypes to modern prints. Photographers' Gallery, 5 & 8, Gt Newport St, WC2. 50p.

Oct 30, 5.45pm. **Robert Lacey** talks about his new book, *Aristocrats*, published in conjunction with a BBC2 television series starting this month. Waterloo Room, Festival Hall, South Bank, SE1 (928 3191). Admission by free ticket available half an hour before the talk.

FOR CHILDREN

Until Oct 15. **Cadbury's National Exhibition of Children's Art.** The whole gamut from a butterfly on wheels by Anne-Marie McConnon aged 3 years 10 months to a sombre scene of the north-east coast etched on copper by John Close, aged 17, one of the six children to win a place on the

Italian art tour. Poetry is included for the first time this year & a selection is published by Hamlyn Beaver Books. The Mall Galleries, The Mall, SW1. Mon-Fri 10am-5pm, Sat 10am-1pm.

Oct 1-8. **Children's Book Week.** Events in libraries, schools & bookshops throughout Britain. The launch is on Sept 30 at noon in Covent Garden Piazza; Maggie Philbin, the Pied Piper of Hamelin, dray horses, steel bands & characters from books are expected to attend.

Oct 1-23. **Perils & Calamities**, a continuing season of films with heroines at the NFT: Oct 1, 2, *The Belles of St Trinian's*; Oct 9, *Heidi* (the 1937 version with Shirley Temple); Oct 15, 16, *National Velvet* with Elizabeth Taylor; Oct 22, 23, *Swallows & Amazons*. National Film Theatre, South Bank, SE1 (928 3232). £2.20, children £1.10 includes free programme notes, a folder to keep them in, a badge & a poster to colour. All films at 4pm except on Oct 2 at 3.45pm.

Oct 16, 10.30am-5.30pm. **Punch & Judy Festival.** About 40 puppeteers & four Dog Tobys congregate for a day of continuous shows. A Neapolitan puppeteer is bringing a set of *commedia dell'arte* characters, including Pulcinella from whom Punch derives. Covent Garden Piazza, WC2.

LECTURES

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555).

Oct 4, 1.15pm. **Repair & restoration of porcelain.** Nigel Williams.

Oct 13, 6.15pm. **Tibetan painting & the Nepali connexion.** Dr Pratapaditya Pal.

Oct 19, 26, 1.15pm. **Drawing in Raphael's artistic practice**, two lectures by Francis Ames-Lewis: Oct 19, *Perugia & Florence*; Oct 26, *Rome*.

MUSEUM OF LONDON

London Wall, EC2 (600 3699).

Oct 5-26, 1.10pm. **Dress & London life in the 19th century:** Oct 5, *Dressing in the 19th century*, Vanda Foster; Oct 12, *The London clothing industry*, Sarah Levitt; Oct 19, *The City gent—the evolution of the species*, Dilys Blum; Oct 26, *Rags of decency—dressing the poor*, Madeleine Ginsburg. Oct 7-28, 1.10pm. **The City of London:** Oct 7, *The medieval guilds*, Elspeth Veale; Oct 14, *Business & commerce in Tudor London*, George Ramsay; Oct 21, *The City property market: 1250-1660*, Derek Keene; Oct 28, *The Mercers' Company*, Jean Imray.

NATIONAL FILM THEATRE

South Bank, SE1 (928 3232).

Oct 10, 6.15pm. **A tribute to Sir Michael Redgrave—film excerpts, talks & an appearance by the actor.** Tickets £1.80.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321).

Oct 4, 1pm. **What is Mannerism?** Felicity Woolf.

Oct 5, 1pm. **Manet & the death of narrative painting.** John House.

Oct 11, 1pm. **Vasari & Renaissance architecture.** Caroline Elam.

Oct 20, 1pm. **Mannerist landscape painting.** Felicity Woolf.

Oct 26, 1pm. **Italian Mannerist palace decoration.** Enka Langmuir.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (930 1552).

Oct 1, 3.30pm. **Air & Angels: the life of John Donne.** Susan Morris with readings from the poet by Alan Cheeseman.

Oct 25, 6.30pm. **William Dobson & English painting during the Civil War.** Oliver Millar. (Admission by ticket free from the sales & information desk at the Gallery or by writing to Dobson Tickets, Secretaries' Office, National Portrait Gallery. Other Dobson lectures Nov 1, 8, 15.)

Oct 29, 3.30pm. **The Face of Literature:** the portraits of the Brontës, Keats, Byron & Jane Austen. Anne Tuckwell.

ROYAL HORTICULTURAL SOCIETY

New Hall, Greycoat St, SW1 (834 4333).

Oct 11, 2.30pm. **Gardens in Japan.** Elizabeth Banks.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (589 6371).

Oct 2-30, 3.30pm. **Built in Britain**, a series about Britain's towns & cities: Oct 2, *Oxford*, Charles Saumarez Smith; Oct 9, *Bath*, Ronald Parkinson; Oct 16, *Cardiff*, Michael Keen; Oct 23, *Edinburgh*, Geoffrey Opie; Oct 30, *Salisbury*, Eileen Graham.

Oct 4-25, 1.15pm. **Styles in art, the last 100 years:** Oct 4, *Art Nouveau—France*, Imogen Stewart; Oct 11, *Art Nouveau—Britain*, John Compton; Oct 18, *Gustav Klimt & the Vienna Secession*, Geoffrey Squire; Oct 25, *Expressionism*, Rosemary Lambert.

Oct 5-26, 1.15pm. **Victorian designers**, a series in connexion with the RCA's exhibition about Prince Albert (see introduction): Oct 5, *Prince Albert as a designer*, Geoffrey Opie; Oct 12, *John Ruskin*, Ronald Parkinson; Oct 19, *A.W.N. Pugin*, Clive Wainwright; Oct 26, *William Burges*, Elizabeth Murdoch.

Oct 6-27, 1.15pm. **Chinese art:** Oct 6, *The Ming interior & its furnishing*, Craig Clunas; Oct 13, *Lovers & warriors in Ming decoration*, Craig Clunas; Oct 20, *Kiln sites of Ancient China*, Rose Kerr; Oct 27, *Yixing teaware in the V & A*, Rose Kerr.

ROYALTY

Oct 3. **Princess Anne**, Patron of the Riding for the Disabled Association, attends the gala night of the Horse of the Year Show in aid of the British Equestrian Fund, Wembley.

Oct 4. **Princess Anne** opens a new Food Hall in Harrods, Knightsbridge, SW1.

SALEROOMS

BONHAM'S

Montpelier St, SW7 (584 9161).

Oct 14, 11am. Bygones & rural artifacts including spectacles & Masonic items.

Oct 21, 11am. Japanese & Chinese works of art & ceramics.

CHRISTIE'S

8, King St, SW1 (839 9060).

Oct 6, 11am. English furniture including pieces from Dame Rebecca West's estate. A pair of Regency ebonized & parcel gilt bergères in the manner of George Smith is estimated at £3,000-£5,000.

Oct 10, 11am. English pottery & porcelain & 19th-century European ceramics, including a Wedgwood un-numbered first edition copy of the Portland vase from the W.A.H. Harding collection, estimated at £30,000-£50,000.

CHRISTIE'S SOUTH KENSINGTON

85 Old Brompton Rd, SW7 (581 2033).

Oct 5, 2pm. Victorian paintings.

Oct 6, 10.30am, Staffordshire pottery; 2pm. Cameras & photographic equipment.

Oct 10, 6pm. End of bin & wine for everyday drinking.

Oct 12, 1pm. The Papalios Collection of sporting trophies, 150 full mounts of mammals, birds & reptiles displayed according to habitat.

Oct 27, 2pm. 19th- & 20th-century photographs.

Oct 28, 2pm. Art Nouveau & Art Deco.

At Motorfair, Earls Court: Oct 22, 7pm. Stanley Sears Collection of Rolls-Royce cars & motoring collectibles; Oct 27, 2pm. Collectors' cars.

PHILLIPS

7 Blenheim St, W1 (629 6602).

Oct 11, 2pm. Clocks & watches.

Oct 12, noon. Dolls.

Oct 20, 11am. Costumes, lace & textiles.

Oct 31, 11am. British watercolours & drawings.

SOTHEBY'S

34/35 New Bond St, W1 (493 8080).

Oct 4, 10.30am. British & Irish ceramics, including a First Period Worcester dessert dish painted with a scene of cattle & sheep estimated at £1,200-£1,500.

Oct 13, 11am. Victorian watercolours & drawings, including a view of the Pool of London by Charles Dixon; works by Albert Goodwin & watercolours by Birkett Foster.

Oct 17, 11am & 2.30pm. Oriental manuscripts & miniatures, including two 17th-century miniatures from the collection of the Mughal emperors.

Oct 19, 10.30am & 2.30pm. Islamic works of art, carpets & textiles, including an 18th-century Mughal millefleur carpet estimated at £150,000-£200,000.

Oct 26, 10.30am. Vintage port, madeira & cognac; 11am. Ballet & theatre material, including two costumes designed by Derain for Diaghilev's production of *La boutique fantasque*, & a Bakst painting of a "Negresse" estimated at £18,000-£25,000.

Oct 27, 11am & 2.30pm. Clock & watches.

EDWARD LUCIE-SMITH

THE DEPARTMENT OF PRINTS AND DRAWINGS at the British Museum is commemorating the quinqucentenary of Raphael's birth from October 13 with a magnificent show of drawings, drawn from its own collection, from the Ashmolean, the Royal Library at Windsor, Chatsworth and other British collections. This country possesses perhaps the richest representation of this master draughtsman and it is doubtful whether such a show could be mounted anywhere else. Until recently Raphael's reputation has been somewhat eclipsed by his contemporary Michelangelo. This show will arouse enthusiasm for him again.

□The National Portrait Gallery is following its hugely successful Van Dyck exhibition with one devoted to William Dobson from October 21. Dobson is the best English-born portrait painter of the 17th century. His work took on a particularly tragic tone as it was his task to paint the leading figures on the Royalist side during the Civil War. His paintings are less elegant than Van Dyck's English period portraits, but are more solid and masculine. The show is likely to reveal a great artist whose full worth has never been recognized.

□The National Gallery's "Acquisition in focus" from October 26 is one of the most important 16th-century German paintings in England—Altdorfer's *Christ Taking Leave of His Mother*, acquired from the Luton Hoo Collection in 1980. The display focuses on Altdorfer's activity as a landscape painter (the Gallery possesses another work by him which is a landscape without figures, one of the earliest to be painted in Europe) and also on the link between this painting and contemporary German Passion Plays.

□The Serpentine Gallery is giving a retrospective from October 18 to Leonard McComb, covering 23 years of paintings, drawings and sculpture. In recent years McComb has established a considerable cult reputation with large-scale drawings in greyed tones—ininitely laborious in



A Royalist family by William Dobson: at the National Portrait Gallery.

technique, but grand and classical in style.

□Ackermann's, dealers in sporting art, are celebrating their bicentenary this month. Their shop front in Bond Street will be masked by a facsimile showing it as it was in 1783, when the firm was founded, and the gallery itself will show treasures borrowed from all over Britain.

GALLERY GUIDE

ACKERMANN'S

3 Old Bond St. W1 (493 3288). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Bicentenary exhibition** (see introduction). Oct 4-28.

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 11am-7pm, Sun noon-6pm. **Sir Matthew Smith**. A retrospective based on the Corporation of London's large collection of Smith's paintings. His work shows heavy debts to the Ecole de Paris, particularly to Matisse & Bonnard. Sept 28-Oct 30. £1.50, OAPs, students, unemployed, disabled & children 70p. On the Sculpture Court, Mon-Sat 10am-dusk, Sun noon-dusk: Ciniglia, a retrospective of work by a living Italian sculptor. Oct 18-Dec 11.

DAVIDBLACK ORIENTAL CARPETS

96 Portland Rd. W11 (727 2566). Mon-Sat 10am-6pm. **The Eastern Carpet in Western London**. Tribal & village rugs, some dating back to the 18th century, flatweaves & textiles. Oct 13-Nov 12.

BROWSE & DARBY

19 Cork St. W1 (734 7984). Mon-Fri 10am-5.30pm, Sat 10am-12.30pm. **Sir Matthew Smith**, an exhibition to complement the major show at the Barbican. Until Oct 22.

FAIRHURST GALLERY

758 Fulham Rd. SW6 (736 0497). Mon-Sat 10am-6pm. **Just Kids**. Original artwork for children's books, postcards & birthday cards by artists including John Hassall, Mabel Lucie Atwell & Susan B. Pearse. Sept 28-Oct 8.

FISCHER FINE ART

30 King St. SW1 (839 3942). Mon-Fri 10am-5.30pm. **Michael Leonard**. Work by one of the most gifted of contemporary English figure painters. Included is a series which the artist describes as Transpositions—portraits of contemporaries as the great artists of the past might have seen them. Sept 29-Oct 21.

GALLERY 10

10 Grosvenor St. W1 (491 8103). Mon-Fri 10.30am-5.30pm, Sat 10am-1pm. **Donald Hamilton Fraser**, recent paintings of Greece. Oct 19-Nov 16.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Thurs 10am-8pm, Fri, Sat 10am-6pm, Sun noon-6pm. **Sculpture '83: changing shape**. Until Oct 9.

OSCAR & PETER JOHNSON

27, Lowndes St. SW1 (235 6464). Mon-Fri

9.30am-5.30pm, Sat 10am-noon. **James Stark & the Norwich School**. Peaceful landscapes by the group of painters who formed themselves into the Norwich Society of Artists in 1803. Oct 18-31.

NATIONAL GALLERY

Trafalgar Sq. WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. **Manet at Work**. An exhibition to mark the centenary of the artist's death. Until Oct 9. **Acquisition in focus**: Altdorfer's *Christ Taking Leave of His Mother* (see introduction). Oct 26-Jan, 1984.

NATIONAL MARITIME MUSEUM

Romney Rd. SE10 (858 4422). Tues-Fri 10am-5pm, Sat 10am-6pm, Sun 2-5.30pm. **On Many Waters**. A fine selection of maritime watercolours, ranging in date from 1650 to 1950, & including work by the Van de Veldes, Thomas Rowlandson, William Alexander, Edward Lear & other British specialists in marine painting. Until Dec.

NATIONAL PORTRAIT GALLERY

St Martin's Pl. WC2 (930 1552). Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm. **William Dobson 1611-46: The Royalists at War** (see introduction). Oct 21-Jan 8. £1, OAPs, students & unemployed 50p, children free.

PARKIN GALLERY

11 Motcomb St. SW1 (235 8144). Mon-Fri 10am-6pm, Sat 10am-1pm. **Oscar Wilde & the artists of the Yellow Book**. Oct 5-Nov 5.

QUEEN'S GALLERY

Buckingham Palace, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm. **Kings & Queens**. Paintings, drawings, miniatures, sculpture & portrait medallions from the Royal Collection. Until 1984. £1, OAPs, students & children 40p.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. **The George Costakis Collection**. Russian *avant-garde* art 1910-30. Until Nov 13. £2, OAPs & students £1.40, children 70p.

SERPENTINE GALLERY

Kensington Gdns. W2 (402 6075). Daily 10am-dusk. **Sculpture '83: changing shape**. Until Oct 9. **Leonard McComb** (see introduction). Oct 18-Nov 20.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-6pm, Sun 2-6pm. **New Art at the Tate Gallery**. A survey of *avant-garde* activity in the last five years. Until Oct 23.

WADDINGTON'S

2, 4 & 34 Cork St. W1 (439 1866). Mon-Sat 10am-5.30pm, Thurs until 7pm, Sat 10am-1pm. **Jean Dubuffet**, paintings. Oct 5-29.

WARWICK ARTS TRUST

33 Warwick Sq. SW1 (834 7856). Mon-Fri 10am-5.30pm, Sat 10am-1pm. **Painting 1983**. British art selected by Bryan Robertson. Oct 12-Dec 17.

WHITECHAPEL ART GALLERY

Whitechapel High St. E1 (377 0107). Sun-Fri 11am-5.50pm. **Georg Baselitz, 1960-83**. The Whitechapel's last show before its long closure for refurbishment is a retrospective devoted to this leading German Neo-Expressionist celebrated chiefly because all his work since 1969 is painted upside down—and shown that way. Until Oct 30.

CHRISTOPHER WOOD

15 Motcomb St. SW1 (235 9141). Mon-Fri 9.30am-5.30pm, Sat 10am-1pm. **Olympian Dreamers**. Victorian classical paintings by artists including Leighton, Poynter & Henry Ryland. To coincide with the publication on Oct 31 of a book of the same title by Christopher Wood (Constable, £15). Oct 19-Nov 5.

Out of town

BRUTON GALLERY

Bruton, Somerset (074 981 2205). Mon-Sat 10am-5.30pm. **Rodin and the French Genius: 100 years of figurative sculpture**. Work by seven sculptors all of whom express an intense feeling for humanity in their work. The sculptors are Carpeaux, Dalou, Rodin, Bourdelle, Wlérick, Buxin & Carton. Oct 1-29.

MUSEUM OF MODERN ART

30 Pembroke St, Oxford (0865 722733). Tues-Sat 10am-5pm, Sun 2-5pm. **Stephen McKenna**, paintings. **John Ruskin**, Arts Council exhibition showing Ruskin as artist, collector, aesthete, writer & naturalist. **Humphrey Spender: the Thirties & after**. Photographs showing social conditions. Until Nov 20.

CRAFTS

BRITISH CRAFTS CENTRE

43 Earlham St. WC2 (836 6993). Mon-Fri 10am-5.30pm, Thurs until 7pm, Sat 11am-5pm. **Works in Wood**. Constructed, coloured, carved & turned items by David Drew, David Pye, Sue Wraight,

Howard Raybould, Brian Illsley & Ruth Franklin. Until Oct 29. **Paper Round**. Work by textile artists, jewellers, ceramicists & other craftsmen which exploits paper as a raw material. Oct 14-Nov 12.

CRAFTS COUNCIL

12 Waterloo Pl. Lower Regent St. SW1 (930 4811). Tues-Sat 10am-5pm, Sun 2-5pm. **A Closer Look at Lettering, Rugs & Wood**. A group of exhibitions which show the work behind a finished object—drawings, models, sources of inspiration—and relate workshop products to those of the factory. Until Oct 30.

THE GLASSHOUSE

65 Long Acre, WC2 (836 9785). Mon-Fri 10am-5.30pm, Sat 11am-4pm. **Contemporary Czechoslovakian glass**. Oct 5-31.

GUILDHALL ART GALLERY

Guildhall Yd, King St. EC2 (606 3030). Mon-Sat 10am-5pm. **Quilters Guild Second National Exhibition**. Guild members will be present to demonstrate techniques. Oct 1-28.

DANKLEIN

11/12 Halkin Arcade, Motcomb St. SW1 (245 9868). Mon-Fri 10am-5pm, Sat 10am-1pm. **Masters of Czech glass 1950-65**. *Avant-garde* pieces made at a time when the Czech economy was so depressed that there was no commercial market to cater for. Oct 5-Nov 5.

Out of town

KATHARINE HOUSE GALLERY

The Parade, Marlborough, Wilts (0672 54397). Wed-Sat 10am-5pm, Sun 11am-4pm. **Peter Hanneaur**, glass; **Karin Hessenberg**, ceramics; **Ruth Franklin**, mixed media constructions; jewelry; **Barry Fantoni**, cartoons & portraits; **Peter Fantoni**, watercolours. Oct 9-Nov 11.

OXFORD GALLERY

23 High St. Oxford (0865 42731). Mon-Sat 10am-5pm. **Roger Perkins**, raku dishes; **Breon O'Casey**, jewelry; **Martin Fuller**, paintings; **Anthony Gross**, prints. Oct 24-Nov 23.

SAINSBURY CENTRE

University of East Anglia, Norwich, Norfolk (0603 56161). Tues-Sun noon-5pm. **Hans Coper**. A retrospective of this important potter who began his career in Lucie Rie's workshop where he worked from 1947-58. Until Dec 11. 50p, OAPs, students, unemployed & children 25p.

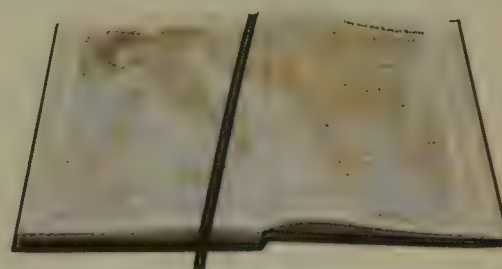
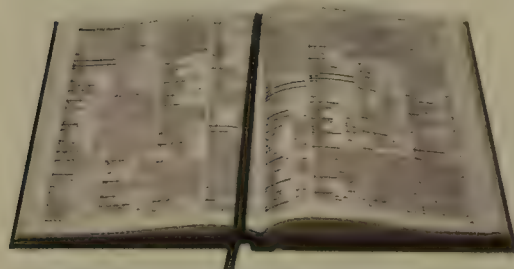
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BRIEFING

MUSEUM GUIDE

POPE'S

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Leeds 15 (0532 647321). Tues-Sun 10.30am-6.15pm. **Capability Brown & the northern landscape.** To commemorate the bicentenary of the great landscape designer's death. It shows the development of his work, with original plans, accounts, paintings & tools, & his links with his native Northumberland. Until Oct 20. 50p, OAPs & children 20p.

BALLET

URSULA ROBERTSHAW



Nijinsky the Fool: Lindsay Kemp and company at Sadler's Wells.

MOST EXCITING, and probably controversial, offering of the month is Lindsay Kemp's season at Sadler's Wells, from October 18 to 29. With his company he is presenting two programmes: *A Midsummer Night's Dream*, with Kemp, who claims descent from Shakespeare's clown Will Kemp, playing Puck in a production in the style of a Victorian pantomime; and a double bill of *Nijinsky The Fool*, set in an asylum and showing the dancer wrestling for his sanity beset with figures from his past, plus a new production of *Faade* in which Kemp has collaborated with designer Emanuele Luzzati whose many successful designs for opera include *Die Zauberflöte*, *Macbeth*, *Don Giovanni* and *Così fan tutte* for Glyndebourne. The setting is said to be both Edwardian and surreal, and the Sitwell poems will be given.

□ The Royal Ballet season opens at Covent Garden on October 6. Jay Jolley, the strong and attractive dancer who has been with London Festival Ballet for the last year or two, has joined the company, and prominent among losses is Vergie Derman who is retiring. She will be remembered for her cool beauty and elegance, which showed so well as Monday's Child in *Jazz Calendar*, and for her lively humour which made such effect in her Hermia in Ashton's *Dream*, and in the *pas de deux* with Wayne Sleep, nicknamed the "long and the short of it", in *Elite Syncopations*.

□ Alexander Roy's company will be touring his new full-length (two acts, four scenes) *Beauty and the Beast*, danced to Debussy and de Falla. It has its première at Corby on September 28.

DANCE UMBRELLA

At ICA, The Mall, SW1; Riverside Studios, Crisp Rd, W6; Tate Gallery, Millbank, SW1; The Place, Duke's Rd, WC1. Oct 3-Nov 20. Inquiries to Dance Umbrella, 19 Greek St, W1 (437 2617).

LINDSAY KEMP COMPANY

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

A Midsummer Night's Dream; *Faade*, *Nijinsky the Fool*. See introduction, Oct 18-29.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240 1066, cc 836 6903).

Swan Lake, the Petipa/Ivanov classic, here in Leslie Hurry's designs. Oct 6, 7, 10, 21, 26, 29.

Triple bill: Ashton's witty *A Wedding Bouquet*, dating from 1937 but as fresh as ever; *Voluntaries*, a complete contrast, Tetley's glorious memorial to Cranko, danced to Poulenc's powerful organ concerto; *A Month in the Country*, Ashton again, with a tender interpretation of Turgenev's work, danced to Chopin. Oct 12, 20, 22, 28.

Manon, Massenet music, Georgiadis designs and MacMillan choreography combine to interpret Abbé Prévost's novel. Oct 15, 19, 24, 27.

Out of town

BALLET RAMBERT

Chicago Brass, *L'après-midi d'un faune*, *Five Brahms Waltzes* in the manner of Isadora Duncan, *Concertino*, *Fielding Sixes*, *Murderer Hope of Women*, new work by North.

Theatre Royal, Newcastle (0632 322061). Oct 11-15.

Apollo, Oxford (0865 44544/5). Oct 18-22.

Empire, Liverpool (051-709 1555). Oct 26-29.

LONDON CONTEMPORARY DANCE

THEATRE

Spinnaker, new work by Darshan Buller, *The Dancing Department*, *Cell*, *Run Like Thunder*, *Nymphaeas*, *Songs*, *Lamentations & Praises*.

Theatre Clwyd, Mold (0352 551 14). Sept 27-Oct 1.

Repertory as above plus new work by Bannerman. Arts Centre, University of Warwick (0203 417417). Oct 17-22.

Nymphaeas, new Bannerman work, *Songs*, *Lamentations & Praises*.

Hippodrome, Bristol (0272 299444). Oct 25, 26.

LONDON FESTIVAL BALLET

Cinderella, *Onegin* (British première Oct 18).

Palace Theatre, Manchester (061-236 9922, cc 061-236 8012). Oct 10-22.

Cinderella, *Dances from Napoli/Scheherazade/The Seasons*.

Theatre Royal, Newcastle (0632 322061). Oct 24-29.

ALEXANDER ROY LONDON BALLET

THEATRE

Beauty & the Beast (see introduction).

Civic Centre, Corby (05366 3482). Sept 28.

Central Hall, Chatham (0634 403868). Sept 30.

Town Hall, Stoke Newington (739 7600). Oct 3.

A Midsummer Night's Dream.

South Holland Centre, Spalding (0775 5031). Sept 29.

Secombe Centre, Sutton (661 0416). Oct 1.

WAYNE SLEEP WITH DASH

Apollo, Coventry (0203 23141). Oct 24-29.

OPERA

MARGARET DAVIES

ON THE BASIS of half a *Ring* being better than no Wagner at all, ardent Wagnerites will be able to see *The Rhinegold* and *The Valkyrie* by journeying to Cardiff on the 21st and speeding back to London on the 22nd for the first two parts of the new WNO and ENO *Ring* cycles due to be unveiled this month. The London production will be by David Pountney, with designs by Maria Björnson, the Welsh one will be produced by Göran Järfelt and designed by Carl Friedrich Oberle. They will have in common Andrew Porter's English translation.

□ The Buxton Festival, on its first visit to London, is this month bringing to Sadler's Wells Theatre the two virtually unknown operas by Vivaldi and Gounod, both inspired by tales from Boccaccio's *Decameron*, which were staged at this year's festival.

□ Outside the capital there is a burst of activity. Opera North's season in Leeds will include the world première of *Rebecca* by Wilfred Josephs which is based on the novel by Daphne du Maurier. Kent Opera start their autumn tour with a new production of Offenbach's *Robinson Crusoe*. Glyndebourne Touring Opera spend a week in Sussex then set off on a five-town tour with two productions from this summer's festival and a revival of *Fidelio*. Scottish Opera, at their home base in Glasgow, will present John Cox's new production of *Idomeneo*.

BUXTON FESTIVAL OPERA

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916, cc).

Griselda. Sept 28, 30. Oct 1.

La Colombe. Oct 12, 14, 15.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (836 3161, cc 240 5258).

Rienzi, conductor Esser, with Kenneth Woollam as Rienzi, Felicity Palmer as Adriano, Kathryn Harries as Irene, Dennis Wicks as Colonna, Malcolm Donnelly as Paolo Orsini. Oct 1, 3, 7, 12, 14, 18, 21, 26, 28.

Ariadne on Naxos, conductor Weller, with Janice Cairns as Ariadne, Jan Blinkhof as Bacchus, Sally Burgess as the Composer, Marilyn Hill Smith as Zerbinetta. Oct 5.

Orfeo, conductor Robinson, with Laurence Dale as Orfeo, Rosanne Cretfield as Messenger, Marie Angel as Euridice/Hope, Jennifer Smith as Music. Oct 6, 13, 15, 17, 20.

The Valkyrie, conductor Elder, with Linda Esther Gray as Brünnhilde, Josephine Barstow as Sieglinde, Alberto Remedios as Siegmund, Anthony Raffell as Wotan. Oct 22, 25, 29.

ROYAL OPERA

Covent Garden, WC2 (240 1066, cc 240 1911).

La clemenza di Tito, conductor Fischer, with Stuart Burrows as Titus, Stafford Dean as Publius, Diana Montague as Annus, Makvala Kasrashvili as Vitellia, Doris Soffel as Sextus. Oct 1, 5.

Werther, conductor Delacôte, with Giacomo Aragall as Werther, Yvonne Minton as Charlotte, Jonathan Summers as Albert. Oct 3, 8, 11, 14, 18.

Boris Godunov, conductor Abbado, with Robert Lloyd as Boris, Gwynne Howell as Pymen, Philip Langridge as Shchusky, Michel Svetlev as Dimitri, Eva Randová as Marina. Oct 31.

Out of town

GLYNDEBOURNE TOURING OPERA

La Cenerentola, *Fidelio*, *The Love for Three Oranges*.

Glyndebourne, Lewes, Sussex (0273 812411). Oct 3-8.

Theatre Royal, Plymouth (0752 669595, cc). Oct 18-22.

Apollo Theatre, Oxford (0865 244544, cc 0865 244545). Oct 25-29.

KENT OPERA

Robinson Crusoe.

The Orchard, Dartford (0322 77331, cc). Oct 6, 8.

Falstaff, *Robinson Crusoe*.

Assembly Hall, Tunbridge Wells (0892 30613). Oct 27-29.

OPERA NORTH

Die Fledermaus, *Così fan tutte*, *Rebecca*.

Grand Theatre, Leeds (0532 459351, cc). Oct 7-22.

Hippodrome, Birmingham (021-622 7486, cc). Oct 25-29.

SCOTTISH OPERA

Death in Venice, *Idomeneo*.

Theatre Royal, Glasgow (041-331 1234). Oct 5-29.



WNO *Ring*: design by Carl Friedrich Oberle.

WELSH NATIONAL OPERA

The Rhinegold, *Carmen*, *The Bartered Bride*, *Peter Grimes*.

New Theatre, Cardiff (0222 32446, cc 0222 396130). Oct 21-Nov 5.

Review

Between the closure of Covent Garden with a star-studded *Il trovatore* & the reopening of the Coliseum with a lacklustre *Don Giovanni*, South Bank Summer Music burst upon London with an unforgettable concert performance of Janáček's *Osud*. Word had got about that this was to be an event of unusual interest & the Queen Elizabeth Hall was packed. It was not an unflawed masterpiece that was revealed—the plot is sketchy & inconclusive—but the score combines Janáček's characteristic concision with music of enormously concentrated dramatic force & intensity, superbly conveyed by the London Sinfonietta under the inspiration of Simon Rattle's dynamic conducting. *Osud*, or *Fate*, is an early work over which Janáček took much trouble & was destined never to see in production. Its libretto is part autobiographical, concerning a composer who has written an opera based on his own life—the events of the first two acts are written into the opera being discussed in the third—and it provides a rewarding central role for tenor which was sung with impassioned conviction by Philip Langridge. The woman whom he loves and loses, in death, was sensitively sung by Eilene Hannan. Both performances merit expansion into a fully staged production.

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BRIEFING

SHOPS

MIRANDA MADGE



The accumulation of kitchen utensils is a haphazard, enjoyable process for most cooks. London has some particularly fine shops where you can fill the gaps in your collection or buy something unusual, handmade or Continental.

Before setting out to buy kitchenware I recommend a perusal of David Mellor's *Kitchen Guide*. It costs £1.50 but is well worth it to be fired with Mellor's enthusiasm for beautiful and functional objects. He is chairman of the Crafts Council and designs and fashions cutlery but asserts that choosing things creatively is as interesting and exacting as producing them. The *Guide* contains line drawings and specifications of 931 items ranging from a Stoke-on-Trent Brown Betty teapot to a Mongolian fire pot; idiosyncratic comments on the *batterie de cuisine* by Arabella Boxer, Tom Jaine, Christopher Driver and Alan Davidson; and zany watercolour sketches by Quentin Blake. It also equips you to order by mail.

There are David Mellor shops at 4 Sloane Square, SW1 (730 4259); 26 St James St, Covent Garden, WC2 (379 6947); and in Manchester at 66 King St (061-834 7023). You will find hand-turned wooden bowls, dolls' sized Peter Rabbit crockery manufactured by Wedgwood, gooseberry and elderflower jam (£1.13) made in Derbyshire, Mellor's own stylish cutlery, Noah's Ark cookie cutters (eight shapes for £3.88), fish kettles (from about £25 to £170), and honey dippers (95p). The linking factor is that they all please David Mellor.

Elizabeth David, renowned for her cookery books, particularly those on Mediterranean food and French provincial cooking, also sells kitchen equipment. The original premises at Bourne St, SW1 (730 3123) are quiet and cool, mostly underground, while Covent Garden Kitchen Supplies, 3 North Row, The Market, WC2 (836 9167) is crammed with goods and people.

Equipment for baking and icing is one of Mrs David's specialities (there is a catalogue devoted to the topic, price 75p). Go to her for cake hoops in the shapes of letters (£4.97) or numbers (£4.71); a tin in which to make a Kugelhupf (£2.74-£3.61); moulds for raised pies (£15.98-£24.60) or chocolate eggs (£1.80 for three). For decorating cakes there are Caketime pens—felt tips filled with edible dyes of mint green, spice brown, candy pink, berry blue, tangerine or cherry red (55p each) and nickled copper stencils allowing you to draw Santa Claus, a snowman or raspberries (£10.35 each).

An extensive range of wares from France includes Sabatier knives, honey-glazed earthenware serving dishes, heavy *café au lait* cups in dark green with gold rims, crêpe pans and beechwood pancake rakes for spreading the batter evenly—a tool used by professional Parisian crêpe makers (£1.23).

For the more ambitious cook there are asparagus kettles with inner baskets to keep the stems upright (£25.46); *couscoussiers* to make the north African speciality which consists of a meat and vegetable stew casserole while the couscous steams above (£17.75); and white porcelain *chocolatières* with a hole in the lid through which you can turn a wooden whisk to froth the drink

(£13.90). Bourne Street is having a sale from October 8 to 29 with discounts on some of the merchandise of 30 to 70 per cent.

Divertimenti at 68-70 Marylebone Rd, W1 (935 0689), and 139-141 Fulham Rd, SW3 (581 8065), carry sensible versions of almost every utensil a cook could want. In these shops you can run to earth a toasting fork (£1.35), a butter curler (£2.16), copper pots and pans (the shop runs a re-tinning service for these), equipment for cheese making, a jelly bag (£4.99) and a stand for it (£9.95), a Magimix food processor and an ICTC Gelato-Chef, the most covetable of the electric ice-cream makers which churns and freezes at the same time, price £195. From Italy they import pretty, rustic tableware decorated with blue and red natural underglaze colours which are wiped on to give an attractively uneven texture.

In the City **Duff and Trotter**, the catering firm, have recently opened a delicatessen at 47 Bow Lane, EC4 (248 8573); and downstairs they have a small selection of kitchenware. Much of it is from Scandinavia in simple, modern style. Marimekko paper napkins come in bright primary colours, Bodum glass casseroles have coloured handles and Holmegaard Danish bowls are made of plain, heavy crystal.

COUNTER SPY

□ **Princes Arcade**, between Jermyn Street and Piccadilly, has been refurbished in its centenary year. It is now resplendent with bow windows, hanging lanterns and wedding-cake pillars. Shops in the arcade include: Hilditch & Key—men's shirt-makers who now also produce shirts for ladies with stand-up ruffled collars; Les-siter's—chocolate makers, a good place to buy truffles and praline-filled chocolate mice with coloured tails (22p each); Bucci—leather goods; Cavendish Rare Books—who specialize in antiquarian volumes on travel and maritime history; Piccolo Prince Coffee Bar; and Wildsmith and Co—shoe-makers who make to measure and have done so since 1847.

□ **The Royal Academy of Arts Gift Catalogue 1983/1984** is a sleek, free publication with a cover illustration by Craigie Aitchison. The Royal Academicians' talents are being exploited to good effect. You can buy a kite designed by Donald Hamilton Fraser (£11.95); a watercolour box selected by Elizabeth Blackadder (£22.95); lead crystal goblets etched with flower designs by the late Gertrude Hermes (£9.50 each); Halcyon Days enamel boxes with decorations by Peter Blake and Sir Hugh Casson (£135 and £45 respectively); or a Burlington House tin designed by Paul Hogarth and filled with tea, humbugs or bath salts (£2.25). The shop at the Royal Academy is open daily 10am-5.45pm and the gifts are also available by mail order.

□ **The National Trust Christmas shop** at Blewcoat School, Caxton St, SW1 is open from September 26-December 23, Mon-Fri 10am-5.30pm, Thurs until 7pm. Catalogues are available from the National Trust Mail Order Department, PO Box 101, Melksham, Wilts (please enclose sac).

BRIEFING

HOTELS HILARY RUBINSTEIN



PICTURE LIBRARY

Robert Fitzsimmons, a former Michelin inspector. The imposing restaurant, much patronized by local gourmets, offers a short *à la carte* menu changed monthly, with a daily *table d'hôte* for residents. There is a lounge bar and a panelled library with colour TV, and most of the 10 bedrooms have their own bath. The hotel has 5 acres of gardens and woodland, including a tennis court. It is near two fine trout fisheries, Bayham and Lakedown, which have combined with Spindlewood to offer a two- or four-night fishing break. There is also golf, and there are good walks and many historic castles, houses and gardens in the area.

Dedham in Essex, 67 miles from London, boasts the sophisticated and expensive Le Talbooth restaurant in an atmospheric 16th-century building beside the River Stour, owned by Gerald Milsom. His 10-bedroomed **Maison Talbooth**, half a mile away, provides a luxurious bed and breakfast for its clients. For those without a car the hotel provides a limousine to transport you in style to your evening meal. Maison Talbooth has a large hall, a drawing room with an open fire, and 2 acres of grounds.

Near by is another Milsom establishment, **The Dedham Vale Hotel**, a modernized Victorian mansion in 3 acres of landscaped garden, with six bedrooms slightly smaller and less expensive than those at the Maison, though furnished in the same style. The pride of the hotel is a conservatory-like *rôtisserie* terrace restaurant, but residents can dine at Le Talbooth if they wish.

□ The Bell Inn, Aston Clinton, Bucks (0296 630252). Double room with Continental breakfast £46, suites £58-£67; *à la carte* dinner about £20.

□ The Dundas Arms, Kintbury, nr Newbury, Berks (0488 58263). Single room with English breakfast £25, double £29. *A la carte* dinner about £15.

□ The Priory Country House Hotel, Rushlake Green, Heathfield, Sussex (0435 830553). Bed and English breakfast from £37; lunch £7.50, dinner £11.95.

□ Spindlewood Hotel, Wallcrouch, Wadhurst, East Sussex (0580 200430). Bed and English breakfast £17.50-£20. Dinner £7.50-£12.45; lunch £8-£12.45.

□ Maison Talbooth, Dedham, Colchester, Essex (0206 322367). Double room with Continental breakfast £55, suites £55-£60; dinner at Le Talbooth £20-£25.

□ The Dedham Vale Hotel, Stratford Rd, Dedham, Colchester, Essex (0206 322273). Double room with Continental breakfast £45-£50, let for single occupancy £30-£35. *A la carte* dinner including wine £15-£18.

The above terms are for each person unless otherwise stated and include VAT except at The Priory, and service except at The Dundas Arms, The Priory and Spindlewood which make no service charge, and at Maison Talbooth, Le Talbooth and the Dedham Vale Hotel where 10 per cent is added to the bill. The prices of meals do not include wine.

Hilary Rubinstein is the editor of the *Good Hotel Guide*, which is published annually by the Consumers' Association/Hodder. The 1984 edition comes out in November, price £7.95. The *Guide* would be glad to hear from readers who have recent first-hand experience of any unusually good hotels. Reports to *Good Hotel Guide*, Freeport, London W11 4BR.

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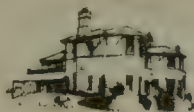
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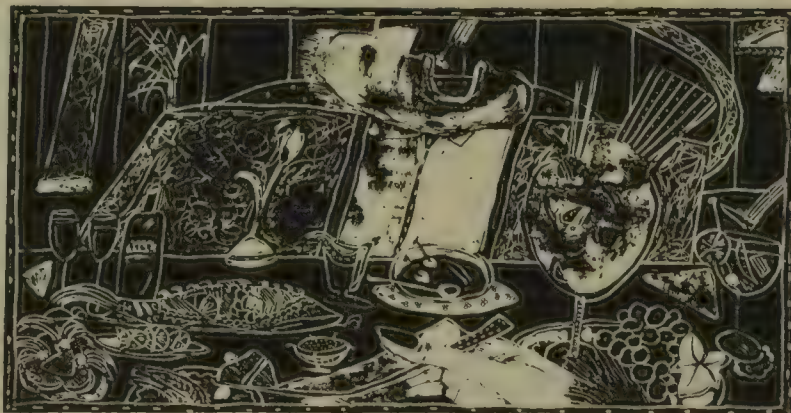
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BRIEFING

RESTAURANTS

ALEX FINER



CONSISTENCY IS AN ATTRIBUTE vital to a restaurant's survival. To excel four nights a week is simply not good enough. Nothing destroys repeat business faster than regular lapses. Restaurants stay popular only if their standards are maintained and their *ambience* is pleasingly predictable.

The Gay Hussar in Soho under Victor Sassie has maintained its reputation as a literary lunching salon since the mid 1950s. The tables downstairs are so arranged that habitués can greet each other on their way in or out. An appetite for east European exotica is also required, for The Gay Hussar is uncompromisingly Hungarian. The menu bears English translations in brackets—pressed boar's head, cold pike and beetroot sauce and wild cherry soup among the starters, with roast saddle of carp, Transylvanian stuffed cabbage or minced goose and pungent smoked beans as main courses. Huge portions are the rule and Hungarian Bull's Blood is entirely appropriate as the wine.

If you prefer to sample one of the many white Tokay wines, you will need to know that those labelled Szamorodni are "fully fermented" and therefore dry. The description Aszu means "syrupy" and the degree of sweetness is measured by *puttonys* (from 1 putt to the sweetest, 6 putt). Mr Sassie's principal concession to the West is a selection of fine French claret; and the wine-list exhorts customers to drink with quotations from Euripides, Homer, Shakespeare, Keats and Byron and even the Bible ("Take thine ease, eat, drink and be merry" Luke XII, 19). A handsome meal for two will cost about £25-30.

Joe Allen has been open only since February, 1977, but inspires loyalty in its clientele. Indeed such is its popularity that you have to endure the vagaries of a booking system under which *they* tell *you* what time to arrive—and you may still have to wait at the bar. The large basement is in bare brick and wood panelling with theatre posters and pictures of American football stars for decoration.

The clientele is predominantly young, casual and noisy. A pianist thumps out jazz classics at night. Waiters and waitresses sport short white aprons and string ties. There are red-check tablecloths on the tables and the painted blackboards on the wall bear an unchanging American menu (along with some daily specials). It includes chopped liver (£1.50), Caesar salad (£2.10), barbecue ribs (£4.50), liver and onions (£4.90), carrot cake (£1.30) and pecan pie (£1.50). House wine is £4.50 and I expect the place will remain cheap, cheerful and popular for a long time.

Sheekey's has been around since the last century and was re-invigorated six years ago after its acquisition by Nicky Kerman of Scott's fame. Another theatrical haunt, with framed photographs of personalities and posters crowding the walls, it is a smart and expensive fish restaurant. There is an oyster bar for quick seafood snacks, a lounge bar in which to await your guests, and an intimate restaurant. Service is professional but the food—in this case, the day's specialities of poached and grilled salmon with *hollandaise* and *béarnaise* sauce respectively—spent too long between kitchen and table. With fish soup all round, four salmon, two portions of boiled potatoes, one salad, two bottles of Sancerre and four coffees, the bill came to a steep £72. Consistently high prices can drive away customers as easily as inconsistent food.

□ **The Gay Hussar**, 2 Greek St, W1 (437 0973). Mon-Sat 12.30-2.30pm, 5.30-11.30pm. cc None. □ **Joe Allen**, Exeter St, WC2 (836 0651). Mon-Sat noon-1am, Sun noon-midnight. cc None. □ **Sheekey's**, 29 St Martin's Ct, WC2 (836 4118). Mon-Sat 12.30-3pm, 5.30-11.30pm. cc All.

GOOD EATING GUIDE

A changing selection of ILN recommended restaurants appears each month. Estimated restaurant prices are based on the average cost of a meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£35; £££ above £35.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); and Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Bates

11 Henrietta St, WC2 (240 7600). Daily noon-3pm, 5.30pm-11.30pm.

Good value on a seasonal menu. Crayons provided with the coffee for embellishing the paper tablecloth. cc A, Bc ££

Bistro d'Agrain

1a Beauchamp Pl, SW3 (589 3982). Mon-Sat noon-3pm, 7-11.30pm.

Dark, unpretentious French ambience with oil-cloth-covered tables & the day's special dishes chalked up on blackboards. Cheerful service & good value. cc All £

Boulestin

25 Southampton St, WC2 (836 7061). 12.30-2.30pm, 7.30-11.15pm.

You need to be able to ignore the size of the bill if you want to enjoy yourself at this famous venue offering expensive French cuisine. cc All £££

Boyle's

53 Dorset St, W1 (487 4022). Mon-Sat 8am-11pm, Sun noon-10.30pm.

A brasserie with newspapers in a rack, 20 wines available by glass or bottle & a short, inexpensive menu. Full marks for the smoked salmon & scrambled egg. cc A, Bc, DC £

Bubb's

329 Central Markets, Smithfield, EC1 (236 2435). Mon-Sat 12.15-2pm, 6.45-9.30pm.

A real taste of France in a crowded & jovial setting close to the meat market at Smithfield. Must book & be prepared to negotiate an alarmingly small spiral staircase if you eat upstairs. cc None £££

The Buttery, Berkeley Hotel

Wilton Pl, SW1 (235 6000). Mon-Sat 12.30-2.30pm, 7.30-11.30pm.

An emphasis on Venetian cuisine in the stylish second restaurant in the Berkeley. Try a selection of fresh pasta to start & a main course from the marvellous display of fresh fish. cc A, Bc £££

Café des Amis du Vin

11 Hanover Pl, WC2 (379 3444). Mon-Sat noon-3pm, 6pm-midnight. 3-6pm tea & light meals.

French bustle in a brasserie that knows its wine & cheeses particularly well. Some tables for two are annoyingly close but there is now an additional room upstairs for a more leisurely meal. cc All ££

Chalcot's Bistro

49 Chalcot Rd, NW1 (722 1956). Daily 12.30-3pm, 7-10pm.

Colin & Lynn Thompson have a reputation for fine food in intimate NW1 surroundings. Must book. cc A, Bc, DC ££

Dar Sor Stefano

16a Endell St, WC2 (836 7165). Mon-Fri noon-3pm, Mon-Sat 6-11.30pm.

Cosy, friendly Italian restaurant with decorated plates on the walls. Seafood pasta is good, copious & very fishy. cc A, AmEx ££

L'Escargot

48 Greek St, W1 (437 2679). Mon-Sat 12.15-2.30pm, 6.30-10.45pm.

Fine linen & décor & elegantly written menu. The food is good & the speciality is a long list of Californian wines. Also a brasserie menu for pre- & post-theatre dining. cc All £££

La Famiglia

Langton St, SW10 (351 0761). Daily 12.30-2.45pm, 7.30-11.30pm.

Home-made pasta & attentive service have built a

loyal clientele for this Italian restaurant in Fulham. cc All ££

Four Seasons

69 Barnsbury Rd, N1 (607 0857). Mon-Fri 12.30-2.30pm, Mon-Sat 7-11pm.

Intimate dining (outdoors if weather permits) for no more than 20. French cuisine well worth tracking down to this Islington side street. cc A, Bc ££

Fox & Anchor

115 Charterhouse St, EC1 (253 4838). Mon-Fri 6am-3pm.

Breakfast or lunch at this Smithfield pub & you won't need dinner. Huge helpings of mixed grill, jellied eels & beef; excellent value. cc None £

Gaylord

79 Mortimer St, W1 (580 3615). Mon-Sat 12.30-3pm, 6-11.30pm, Sun 6-11pm.

Reliable & spacious Indian restaurant offering northern Indian specialities. cc All ££

The Grange

39 King St, WC2 (240 2939). Mon-Fri 12.30-2.30pm, Mon-Fri 7.30-11.30pm, Sat 6.45-11.30pm.

Two-, three- & four-course set menus which change monthly & keep prices down. A cream cheese & chive dip awaits you at your table. Room to relax amid modern décor. cc AmEx ££

Hilton Roof Restaurant

Park Lane, W1 (493 8000). Mon-Fri noon-2.45pm, Mon-Sat 7.30pm-1am.

A magnificent help-yourself cold buffet figures on all three set lunch menus, the cheapest of them £10.95 (including wine). An added attraction is the view over London. cc All ££

Interlude de Tablaillau

7 Bow St, WC2 (379 6473). Mon-Fri 12.30-2pm, Mon-Sat 7-11.30pm.

The fixed price menu at £16.50 for lunch & £21 for dinner includes half a bottle of wine, a three-course meal, delicious canapés to whet your appetite & pâtisserie with coffee. Beautifully presented light French food. cc All £££

The Khyber

56 Westbourne Grove, W2 (727 4385). Daily noon-3pm, 6pm-midnight.

Well-spiced Indian food, served quickly & courteously. Bright surroundings. cc All £

Kolossi Grill

56/58 Rosebery Ave, EC1 (278 5758). Mon-Fri noon-3pm, Mon-Thurs 5.30-11pm, Fri, Sat 5.30pm-midnight.

Unassuming Greek eatery where the quality of the food far exceeds the café surroundings. *Kleftiko* is a Friday speciality. cc None £

Last Days of the Raj

22 Drury Lane, WC2 (836 1628). Mon-Sat noon-2.30pm, Sun 6-11.30pm.

This Bangladeshi co-operative deserves its reputation for fine Indian food. Excellent vegetables, delicate spices, sizzling tandooris. cc All £

Maggie Jones's Restaurant

6 Old Court Pl, W8 (937 6462). Mon-Sat 12.30-2.30pm, daily 7-11pm.

Sawdust on the floor, a prowling tortoiseshell cat & old bench seats with high backs create a farmhouse atmosphere. Good cauliflower cheese, chicken & artichoke pie or beef olives. cc All ££

Magno's Brasserie

65A Long Acre, WC2 (836 6077). Mon-Fri noon-2.30pm, Mon-Sat 6-11.30pm.

Popular lunchtime haunt with daily blackboard specials surviving heavy competition from similar establishments in the area. cc All ££

Ménage à Trois

15 Beauchamp Pl, SW3 (589 4252). Mon-Sat 11.30am-2.30pm, 5.30pm-12.15am.

Artfully mirrored, slightly cramped Knightsbridge basement with cocktails & piano. Menu composed of nouvelle cuisine starters. cc All £££

Tante Claire

68 Royal Hospital Rd, SW3 (352 6045). Mon-Fri 12.30-2pm, 7-11pm.

Superb sauces from chef Pierre Koffman have brought deserved success. The service & surroundings are plain & less compelling. Booking essential up to several weeks ahead. cc AmEx £££



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CHARTREUSE

A black and white sketch of a village scene. In the foreground, there are rolling hills or fields, rendered with dense, dark, wavy lines. In the middle ground, a small village is visible, featuring a prominent church with a tall, pointed steeple. To the right of the church, there are several smaller buildings. In the background, a large, steep hill or mountain rises, its slopes covered in dense, dark, wavy lines, suggesting a forest or a steep, rocky terrain. The overall style is a simple, expressive line drawing.

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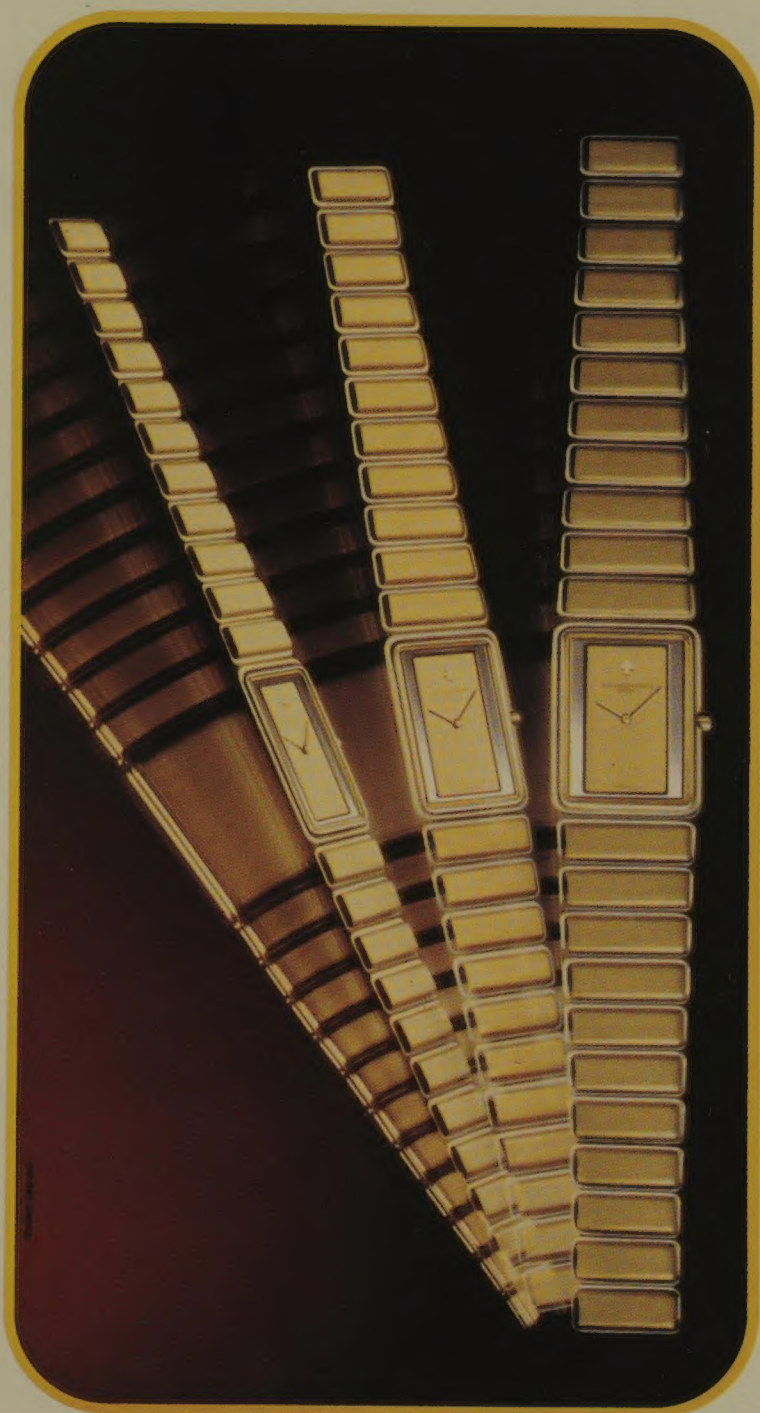
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OUT OF TOWN
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□ Many National Trust properties open their Christmas shops this month (details from 222 9251). On October 30 the Trust holds its second Snowdonia Marathon over the same steep and challenging course as last year's, which raised £3,800 for Wales in Trust and the British Heart Foundation.

Oct 13. **The Prince of Wales** opens a new holiday home for the Multiple Sclerosis Society. Grantown on Spey, Moray.



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